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N. Ramanaathan

Shanmukha

IN FOCUS

Entering Srimukha, SHANMUKHA wishes its Readers, and Contributors a very Happy Tamil New Year.

Is Tallapakam Annamacharya, the divine bard of Tirupati, a "local phenomenon"? A scholar-technocrat examines the prolific composer's prodigious output and hails him as "a great integrator of literature and music."

A great devotee of Saint Tyagaraja, a scholar-connoisseur speaks on certain episodes which caused pearls of wisdom bursting forth into songs of fine aesthetics.

He had no musical lineage; nor did he leave behind a musical progeny. "He rose like a meteor from nowhere, shone resplendently for a time and disappeared." That was Mysore Sadasiva Rao, an eminent composer-musician, whose profile and musical genius a renowned Professor records.

Music lovers could dig in from the little known Treasure of "Adnyatma Ramayana Keertanas, full of aesthetic beauties and high philosophy.

"Masters-in-Law in Music Tradition" traces an unusual line of descent in music, especially in North where the son-in-law not only "inherits the master's art" but also "his other cherished possession — his daughter." A fine historical record on the subject.

You have a well-thought-out essay on Bharata Natyam Teaching — Then and Now, by a contemporary teacher who has the experience of learning in Gurukula and teaching in institution pattern.

Nada, Surya, Saptaswara — What common characteristics could you perceive in them? Read the Tamil article that delves into their similarities. "Another Garland", fresh from the Garden of Melody spreads its mellifluous fragrance in Book Review Columns.

SHANMUKHA pays its tribute to that international star of Ballet, Rudolf Nureyev who found his 'home' in dancing, and who passed away early this year. Another 'indomitable' soul, soaked in music, the little known Vallabham, is also remembered in our columns.

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The Swan Saint of Seven Hills

By

DR. V. V. SRIVATSA

Saint Tyagaraja pays obeisance to Bhadrachala Ramdas in Kritis like *Ksheerasagara Shayana* and *Kaligiyunte*. His tribute to *Paravashudaina* Purandaradasa in *Prahlada Bhakti Vijaya* is well known. Subbarania Dikshitar makes exclusive reference to Purandaradasa, in the preamble of his magnum-opus, the *Sangita Sampradaya Pradarshini*. No reference to Tallapakam Annamacharya, the divine-bard of Tirupathi, is found either in musical compositions, or in musicological literature dating to the 18th or 19th Century. It is a fact that Annamacharya's compositions came to be rendered in concerts only thirty years back. Some conservatives consider Annamacharya as a local-phenomenon, overglorified by the upsurge of regionalistic chauvinism in Karnatak Music Circles.

NO 'LOCAL PHENOMENON'

Such a view is unjustified, by all standards. A mystic from Karnataka, Mahipati Dasa (1611-1681), refers, in his composition *Nenedunamipe Nanu* to both Annamacharya and Purandaradasa. Copper-plate-inscriptions and palm-leaf manuscripts of Annamacharya's compositions are found in Saraswati Mahal, Tanjore, Oriental Research Library, Kakinada and the temple at Tirupati, Aho-bilam and Sri Rangam. Hence, it is fallacious to construe Annamacharya as a localised phenomenon. His fame had spread, far and wide.

Scholars like Veturi Prabhakara Sastri, Kamishetty Srinivasulushetty and S. K. Ramachandra Rao have conclusi-

vely established Annamacharya's period as 1424-1503. Annamacharya's time was one of political instability, characterised by internecine fratricide, patricide and the ultimate decline of the Sangama dynasty of the Vijayanagar Empire. Annamacharya did interact with Saluva Narasimha, the Commander-in-Chief, who subsequently became Emperor. Annamacharya's refusal to sing the praise of Saluva Narasimha, with the words *Hari Mukundani gonyadu na jihva, ninu gonyadanga neradu* resulted in his imprisonment.

Factors, which perhaps inhibited or attenuated the fame of Annamacharya are :-

- 1) The lack of royal patronage, which was available to Vyasara and Purandaradasa.
- 2) The absence of a votive-force or movement to spread Annamacharya's compositions like the Haridasa Cult which popularised Devaranamas.
- 3) Relative inaccessibility of Tirumala, the abode of Annamacharya.
- 4) Above all, the attitude of his descendants, to conserve unto themselves, the magnificent and massive output of Annamacharya.

The prime source of biographic information on Annamacharya is the *Annamacharya Charitramu* written by the saint's grandson, Chinna Tiruvengala. Tiruvengala's *Sankirta Lakshanamu* in Telugu, based entirely on the original *Sankirta Lakshana* in Sanskrit by Annamacharya (lost) and a commentary

thereon by Annamacharya's son, Pedda Tiruvengata, gives us insight into literary and musical themes.

SCHOLAR PAR EXCELLENCE

Annamacharya was a bi-lingual scholar who wrote in Telugu and Sanskrit. Of the 32,000 compositions or verses attributed to him, only 12,000 are available now, mainly from the inscriptions on 2,700 copper plates. His compositions are classified into two groups, based on thematic content. Philosophical compositions are 2209 in number and are called Adhyatma Sankirtanas. The remaining are Sringara-based, encompassing mainly, the Nayaka-Nayika bhava.

He composed a Telugu poem set to the Dvi-pada metre, called *Sringara Manjari*. The popularity of Dvi-pada extended in that period, to other languages as well, as can be seen from near-contemporaneous "Doha" poets of North India like Tulasidas, Kabirdas and Khankhana. Annamayya is said to have written twelve "Shatakas" (Compendiums of hundred verses each) in Sanskrit, of which only the Venkateswara Shataka is available. Works attributed to Annamacharya, now extinct, are *Dvipadi Ramayana* (Ramayana in Dvipadi metre) and *Venkatadri Mahatmya*.

The prodigious and prolific output even the surviving 12,000 verses, are adequate to rate Annamacharya as a scholar par-excellence.

LINGUIST

Telugu is said to be best in euphonic sweetness, amongst Dravidian languages, according to Dr. Caldwell, author of

Comparative Grammar of Dravidian Languages. Another scholar Dr. Carey opines that Telugu is a polished language, duly echoed by the proverb, "Telugu tette". Vedanta Desika makes a commendatory reference of Telugu in the *Hamsa-Sandesha Kavya*. We can recall references like *Andhratvam Andhrabhashascha* by Appayya Dikshitar or *Sundara Telunginil* by Subramania Bharati.

Annamacharya used the vernacular medium for his compositions, like Vemana and Tulasidas. Annamacharya was adept in literary language and his compositions are full-fledged literature of unimpeachable standards. Yet, he forsook the classic idiom in favour of colloquial language, in most of his compositions. In this, Annamacharya was a trend-setter. Scholars opine that Telugu was a "highly plastic wax", deftly moulded by Annamacharya. Some expressions used by him, such as *Vekari*, *Vekali*, *Tidipu*, *Dimasamu* etc., have different or aberrated connotations nowadays, in lexicons, which mar the context in Annamacharya's compositions. Scholars like Veturi Prabhakara Sastry state that Annamacharya's vocabulary is the best example of the language then spoken, in the Vijayanagar empire.

'PADAKAVI' PITAMAHA

At this stage, it would be desirable to distinguish between some musicological terms. In Karnatak Music, Sahitya and Sangita are equally important. Traditionally, even hymnal compositions should possess attributes of Alankara and Chamatkara. The prosodic content (Matu) beautifies the tune (Dhatu). Such a 'beautified' composition was called 'Alankriti', perhaps abbreviated subsequently as the 'Kriti'.

Sankirtana was a comparatively flexible composition, basically suited for choral rendition. 'Pada' is a complex composition, characteristics of which were laid down in the Ela-pada concept of the *Sangita Ratnakara*. Two divergent schools of thought existed, in respect of Padas, they being the Tri-Dhatuka and the Chatur-Dhatuka schools. The concept of 'Pada' dates back to Bharata, in fact.

Annamacharya refined the Ela-pada concept and evolved a 'Pallavi' format. He gave the Pallavi a quantitative magnitude in two lines, which equals the magnitude of two subsequent lines of the Pada. Further, it was Annamacharya who infused the thematic nucleus or kernel, in the opening lines, the Pallavi. Annamacharya gave the Pallavi, an honourable status and a lot of prestige. Since he revived a lost tradition and set a new trend, in respect of Padas, he is called "Padakavi Pitamaha", or architect of Padas. His Padas serve as models for subsequent composers like Kshetragna or Sarangapani.

'Pada', is perhaps, 'pada-niryukta'. Predecessors of Annamacharya like Potakanuru Bhagavatas or Krishnamacharya rendered unmusical compositions, which can be called 'Vachanas' only. No Telugu Padas are found, dating back anterior to Annamacharya. Hence, Annamacharya, the temple-bard, is a great integrator of literature and music. The broad-based views found in his Padas transcend caste, community and gender prejudices.

As one dedicated to the service of the Lord at Tirumala, Annamacharya used folk-lore patterns like Jajara, Ciluka, Gobillu, Lali, Uyyala, Jojo, Shobana,

Tandana, Nalugu, Arati and Mangalam. The Chanda — Mama Pada composed by him *Chandamama ravo*, *jabilli ravo* and the lullaby *Jojo Achyutananda* are even now popular and widely sung, in parts of Andhra Pradesh.

As per copper-plate inscriptions, eighty nine Ragas were used by Annamacharya which can be classified into four groups :

- Vishada Ragas (Pedda Ragas) like Shankarabharanam, Todi etc.
- Naya Ragas like Bhoopala, Revagupti etc.
- Ragas which were on the verge of extinction but resurrected by compositions of subsequent composers, mainly, Muthuswami Dikshitar like Padi, Samantha, Salanga Nata and Mangala Kaishiki.
- Ragas which are totally extinct now, such as Aabali, Telugu-Khamboji, Konda-Malahari, Mukhari-Pantu, Kokila-Panchama Pratapa Nata, Raya-Gowla and Mangala Bowli.

Mention must also be made, of the Sapta-Tala Sooladi composed by Annamacharya, which was published in the *Journal of the Music Academy*, fourteen years back.

SANKIRTANACHARYA

There is adequate evidence to construe that Annamacharya was the originator of the Bhajana — Sampradaya of the Naradiya school, developed later to great heights by saints of Govindapura. All Bhajan-sessions still start with

Narayana Te Namō Namō composed by Annamacharya. Hence, he is called "Sankirtana — Acharya".

Annamacharya, as a seva-mirasdar of the Tirumala temple, started the practices of Abhisheka on Fridays (Sukra — vara) and of the Kalyana-Utsava, to Lord Venkatesa. Like Periazhwar, he is called Venkatesa-Shwashura (Father — in — law of Venkatesa).

Influenced by the Vishisht-Adwaita philosophy of Ramanujacharya, Annamacharya does criticise certain tenets of Adwaita. He does not accept that mere logic and exegetical citations devoid of emotion or volition will redeem mankind. For Annamacharya, Brahman is not devoid of attributes and the soul is not absolutely identical to Brahman. Yet, he is more tolerant of Adwaita, than pure Vishisht-Adwaita followers. As a believer in the Doctrines of Divine-Grace and Self-surrender, Annamacharya's philosophy can be called a via-media, though proximate to Vishisht-Adwaita. Brevity forbids further dilation.

KRITI-CONTROVERSY

Some musicologists opine that Annamacharya brought about the Pallavi-Anupallavi-Charana arrangement, wherefore, he is the creator of the modern 'Kriti' format, which was exemplified by subsequent composers, especially, the Trinity of Karnatak Music. Regrettably, this issue generates regionalistic bias and controversy. All Padas inscribed in Copper-plates have only Charanas. Annamayya's Padas normally comprise a Pallavi and three Charanas — though some compositions have ten Charanas. Publications made hitherto, of Annamayya's compositions, do not indicate the presence of an Anupallavi.

There is no conclusive evidence to prove that Annamacharya formalised the construction of Kritis with the Pallavi-Anupallavi-Charana structure.

ANNAMACHARYA AND PURANDARADASA

Much, perhaps overdue emphasis, is laid on a reference by Annamayya's grandson that Purandaradasa met Annamacharya at Tirumala, when the latter was at a ripe, old age and that Purandaradasa imbibed a lot of musical knowledge from Annamacharya.

Purandaradasa would have been only nineteen years old when Annamacharya passed away. It is well-known that he was an usurious money-lender in his youth, "Navakoti Narayana", whose miserliness nearly led him to uxoricide and ultimate renunciation. Purandaradasa begot four sons and one daughter before becoming a Haridasa. In a Devaranama *Mosahogu*, he states that he wasted thirty years in pleasures. Purandaradasa, or Seenappa, as he was known prior to renunciation, could not have begotten five children and amassed nine crores of wealth, ere he turned nineteen — only after which he became a Haridasa and took the name, Purandaradasa. It is unlikely that Purandaradasa ever met Annamacharya. One scholar writes that it was Seenappa who met Annamacharya at Tirumala and that as a pre-Haridasa connoisseur, he learnt from Annamacharya. This solution is untenable, as the reference made is to Purandaradasa, by Annamayya's grandson and not to Seenappa. Anachronism is evident and this mystery remains unsolved.

Similarities abound, in compositions by Annamacharya and Purandaradasa.

Purandaradasa's *Saranu Saranu Surendra Vandita* is on similar lines as that of Annamacharya's *Saranu Saranu Surendra Sannuta*. His *Shobanave idu shobhanave, vaibhavave namma Vamana murtige* echoes Annamayya's composition *Shobhaname Shobhaname vaibhavamula Pavanamurtiki*. Thematically, the contents of Annamacharya's *Elokamuna ledu* and Purandarada's *Ipriya Sobhaga* are near-identical. Many more similarities can be found.

Some scholars have accused Purandaradasa of imitating Annamacharya. We should opine that great men think alike. Tolerance is a duty and not a concession. Extreme views should not be taken and the benefit of doubt has to be given in favour of Purandaradasa.

EPILOGUE

The copper-plates referred to, containing Annamacharya's compositions were found only five decades back, in a room adjunct to the sanctum-sanctorum of the Tirumala temple. Hence, the resurgence of Annamacharya's compositions. We owe a deep debt of gratitude to scholars like Veturi Prabhakara Sastri, musicians like Sangita Kalanidhi Ralapalli Ananthakrishna Sharma, musicologists like S. R. Janakiraman and above all, to the Tirumala-Tirupati Devasthanams, but for whose perseverance and munificence, the greatness of Annamacharya would have been lost to posterity.

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Episodes Leading to Some Kritis of Tyagaraja

By
J. THULJARAM RAO

The Tyagaraja Aradhana celebrations went off very well in January at Tiruvaiyar. Another year rolls by. The candle of devotional music lit by the Saint continues to glow, perhaps brighter and brighter for in it lies the salvation of the human being. We know most of the songs composed by the saint have come out spontaneously as and when the occasion demanded adding lustre and melody to the compositions.

The Trinity in music of the 18th century — Tyagaraja, Muthuswami Dikshitar and Syama Sastri — were contemporaries and all the three were born in Tiruvaiyar and attained eminence in the musical field. The three had their own disciples and frequently there were arguments among them as to which of the gurus was superior. On one occasion, one of the sishyas of Dikshitar had a bad stomach ache. Learning from his horoscope that he was passing through Sani Dasa, Dikshitar sang the song *Diwakaratanujam* in Yadukulakambodi and gave the holy water which cured him of the affliction. Later Dikshitar composed the other eight Navagraha Kritis.

His disciples taunted those of Tyagaraja praising the Navagraha Kritis of their guru and asked what had Tyagaraja done. The message reached Tyagaraja. Quick came the retort in the song *Grahabalame, Sriramanugrahame Balamu* in the rare raga Revagupti.

"What avail is of the planets? The real strength is Rama's blessing. What can the

strength of planets do when one meditates on Rama?"

We remember Purandaradasa saying *Sakhala Graha Pala Neene*. "You are the fruit of all grahas."

GLORY & HUMILITY

Six hundred kritis of Tyagaraja are in print and when we scan through them, we find only three kritis have been composed in Raga Anandabhairavi. They are the Divyanama kriti *Rama Rama Nivaramugama*, the Utsava Sampradaya song *Kshira sagara vihara* and the kriti *Nike Teliyaka*. Why is it the saint has not composed more songs in this exceedingly melodious raga? There is a story. One of the contemporaries of Tyagaraja was the gifted actor and singer, Tribuvanam Swaminatha Iyer. His specialisation was Anandabhairavi. Once his troupe staged Bommallattam near Tiruvaiyar. Tyagaraja's disciples who heard his song in Anandabhairavi were spell-bound and carried the message to the saint. The saint attended the Bommallattam incognito and was very appreciative and openly complimented Aiyar on his Anandabhairavi song *Madura Nagarilo*. Aiyar cashed in on the situation and requested the saint to bless the raga which should be *Chiranjeevi*, meaning that the saint should not any longer compose songs in the raga, lest they eclipse his ability. Tyagaraja had to agree, and this explains his limited compositions in the raga.

It is said that the Lord, conscious that the saint should not become headweighted because of his fame, appeared in the dream of two famous bhaktas, Govinda Aiyar and Ramdas and asked them to proceed to Tiruvaiyar and entertain Tyagaraja with their songs. They told the saint about the dream and Tyagaraja burst into the song *Endaro Mahanubhavulu*. Many are those who sing in praise of the Lord. He thanks the Lord in the kriti *Dasarathi Ni Runamu* (Todi):

"Is it possible for me to repay my debt to you? You have made my glory shine in foreign countries. You have blessed Tyagaraja with the capacity to compose divine songs."

GLOW FROM GANA

The *Pudukottai Gazette* mentions an interesting episode. The Raja proposed a strange test to the musicians of his court. He wanted the oil lamps to be lit of their own accord through the rendering of songs. It is said that Tyagaraja sang in the raga Jyotiswarupini and lo! the lamps started burning. The name of the song is not mentioned. We are reminded of what Tansen sang in Akbar's court.

TEMPERED TEMPER

The saint was given to bouts of temper during his earlier years. Once his disciples went out stealthily in the night to the neighbouring village to witness a dancer performing Javali. This itself was repellent to the saint. Matters became worse when, on return home, the disciples started dancing and singing the Javalis. Enraged they were driven out and had to forego their meal. The saint's wife interceded on their behalf

and the following conversation took place.

W — Is not tenderness a requisite quality in a guru?

T — Yes, is not true tenderness a well timed correction?

W — Should correction be attended with loss of temper?

T — Does not the thorn grow along with the roses?

W — Is not the thorn thrown away before the rose is used?

The remarks of the wife was a revelation to the saint and a well timed correction to his temper and out came the song *Santamuleka Sowkhyamu ledu* in Raga Sama:

"Without tranquillity there is no happiness for anybody. Even if one is well versed in Vedas and Sastras and performed yogas and has controlled his senses and is a Vedantin."

THE WEALTH OF BHAKTI

The story relating to his song *Nidhichala sukama* (Kalyani) is perhaps very familiar. Serfoji, the Raja of Tanjore, learning of the prowess of Tyagaraja requested him to go over to his court and sing songs in his praise. He sent costly presents through a messenger. Declining the presents and the request to visit the court, Tyagaraja composed the song.

"Which is conducive to happiness, wealth or the sight of the Lord? Which is more delicious — milk, butter and curd or the worship and contemplation of the Lord? Which gives more happiness, flattery of men or singing the praise of the Lord?"

Tyagaraja's contemporary, Swathi Tirunal, himself a gifted musician, sent

an emissary requesting the saint to visit his court and promising to raise his status, *Padavi*. Out came the kriti *Padavi Ni Satbhakthiyu* in Salagabhairavi,

"Padavi (real status) lies in true devotion to Rama and not association with kings as friends or in wealth etc."

After paying a visit to Kovoov while departing, his host, Sundara Mudaliar, placed 1000 sovereigns in the palanquin, without the knowledge of the saint, informing his disciples. On the way, in the night, when robbers waylaid and Tyagaraja came to know about the wealth with him, he burst out that it is Rama's wealth and let him protect it and sang *Mundu Venuku Erupakkale* in Darbar raga.

"Come, Rama escort me in front, rear and the two sides. Come quick with bow in hand along with Lakshmana."

Lo, the robbers fell at his feet and mentioned how two young men were attacking them with bow and arrow. The saint understood they must be Rama and Lakshmana and felt sorry that he was deprived of their Darshan while the robbers had it.

While at Tirupati, when Tyagaraja reached the *sanctum sanctorum*, the time for Darshan was over and the curtain intervened between him and the Lord and he sang *Theratiyaga Rada* in Gaupiantu.

"Could you not remove the screen, (of anger, arrogance and jealousy)? Pray promptly remove the screen."

The curtain automatically raised enabling his Darshan of the Lord.

The story goes how he revived a person fallen in a well and dead by singing the song *Najivadhara* (Bilahari). ("You are my very jiva of life.")

The Kriti *Kanugontini* in Bilahari seems to indicate that he was blessed with the vision of the Lord when he mentions "I have today found Sri Rama, the Lord of the solar race and the Lord of Sri Sita Devi."

SAGUNA BHAKTI

There are some more instances but these suffice to point out how true devotion and unerring Bhakti through music can lead one to salvation. One remembers the Lord's words in the Gita "*Sarva Bhogan Parithyaja mamekam Saranam vraja*". (Leaving everything, seek refuge in me — absolute surrender).

There seems to be a peculiar appropriateness in Tyagaraja's selection of the *Saguna* form of Sri Ramachandra for his Bhakti. Among the infinite excellences (*Ananta Kalyana Gunas*) covering Rama's personality as given out by Valmiki, one finds special mention of the high proficiency of Lord Rama in music. Valmiki in the opening of Ayodhya Kanda says "*Gandirve cha Bhuvi Sreshtaha Bhabuva Bharathagrajah*". ('Bharatha's brother was proficient even in music.')

No wonder several times Tyagaraja in his mention of Rama mentions Him as a lover of music — *Sangita lola*, *Gana lola* in the Suddha Simantini pieces, *Janakiramana*; *Gita priya*, *Sama Gana Lola* in the Sriranjani Pancharatna; *Raga rasika* in *Ninnu Vina Sukhamu Gana* in Todi; taste for music in *Manamuleda* (*Hmirkalyani*). There are many more instances.

Lord Rama is a symbol of *Nama* and *Rupa* and Bhakti is worship that is accomplished with body and mind or speech. Hence the saint in his Mangalam song refers '*Ne nama Rupa mulaku nitya jama mangalam*'.

Saint Tyagaraja has thus left us a rich legacy of songs for us to get thrilled and enjoy and let ourselves from the mundane plane to the spiritual level.

Mysore Sadasiva Rao

By
Prof. K. R. RAJAGOPALAN

One of the charges levelled against us, Indians is that we are not sufficiently historically oriented; we have not made it a point to record, in detail, the births, deaths etc., of great personages of our land. Such a charge is, unfortunately, true to a large extent — as is the case of the above Vaggeyakara, Mysore Sadasiva Rao, who lived around 150 years ago. We, as people, are more inclined towards the "products" of such great men — may be songs of the composers, or sculptured pieces of the sculptors, drama and poetry of the scholars, and so on.

Many of Sadasiva Rao's kritis have been in vogue on the concert platforms during the last 70-100 years. Ariyakudi Ramanuja Ayyangar popularised the Harikambhoji kriti, *Saaketa Nagaranaatha*. One can also mention the Atana kriti, *Vaachaama gochara*.

Unfortunately, very little is known about the date of his birth or incidents in his early life. What is definite is that he visited Walajapet Venkataramana Bhagavata, for a second time in 1865 when Saint Tyagaraja had gone there at the behest of one of his best disciples. By then, Sadasiva Rao, was a fairly well-known musician-composer of the Mysore Court in the reign of Mummadi Krishnaraja Wodeyar. It has been recorded in a work called *Thyagopanishat* by Ramaswamy, a grandson of Venkataramana Bhagavata, that Sadasiva Rao composed and sang the song *Thyagarajaswami Vadalina* in Todi. Sadasiva Rao's death

might have been around 1880 and it was said that he lived for about 80 years. Hence, one can tentatively fix Sadasiva Rao's period at 1800-1880.

His parents were Ganesha Rao and Krishna Bai and they lived in Girimpet near Chittoor. He had a brother and sister. Two sons and three daughters were born to him, but none made a mark in the field of music; neither his parents nor grand parents were known to be good at music. He thus rose like a meteor from nowhere, shone resplendently for sometime and disappeared, leaving little behind in his progeny.

A SIGNIFICANT TURN

It is learnt that he left his home in a huff in his teens for an insignificant reason when his mother refused to serve more than a spoon of ghee in his meals, the amount being ample for one who did nothing but sing a few songs! The lad vowed to return home only after making a name in music. Return he did fulfilling his vow.

Being a Madhwa, he went to the Brindavana (Samadhi of a religious leader) of one of his gurus at Satya Vijayapura and began to sing in right earnest. One of the visitors was struck by the devotion and fervour of the young lad who refused to go back to his parents even after persuasion. So, he took him to Venkataramana Bhagavathar who took him under his tutelage. Thus, Sadasiva Rao became an *Aparoksha* (indirect) disciple of Tyagaraja and for the next de-

cade or so, learnt Lakshana and Lakshya of Karnatak music. The Guru, pleased with the progress of this Sishya, gave him a pride of place among his pupils. Sadasiva Rao had started composing even then and sang some of them before his Guru, who appreciated them. At the Guru's order, he returned to his village to meet his aged parents. Were they overjoyed to see their young lad of a son grown into mature musician? His musical abilities soon spread and he got opportunities to sing. Evidently this was not enough to run the family after marriage and so the musician had to work as a clerk in the Chittoor Collectorate. (Just like the mathematician Ramanujam who had to toil as a clerk in the Madras Port Trust).

No wonder, the 'artiste' in him got tired of this drudgery and he decided to leave the place — as his parents too had died — and seek a place where there was a good musical atmosphere. Mysore was his natural choice as the Mysore ruler was a patron of music to whose court Sadasiva Rao set out to seek his fortune.

AT MYSORE

This move was to be a turning point in his career. Even though he had some initial difficulties, he did make a mark in the musical field in Mysore and spent the rest of his life there. So grateful was he to Mysore that he decided to add it to his name! — hence Mysore Sadasiva Rao.

His introduction at the royal durbar took sometime. He once got an opportunity to sing at a Temple of Krishna where he rendered one of his own compositions *Dorekenunedu Sri Krishna*

(Devagandari) depicting the various Krishna Leelas. Impressed by his singing, some citizens arranged for "Vinike" (audition before the king).

The king too was happy at Sadasiva Rao's musical acumen and soon made him the Asthana Vidwan. Till his death, save a few sojourns to religious centres at South, Sadasiva Rao breathed and lived music and prospered in the congenial clime of the Mysore Court.

AS A VAGGEYAKARA

His compositions alone speak for Sadasiva Rao's composing acumen. For his music is lost as discs or tapes had not come into vogue then, it could not be preserved. Though his mother tongue was Marathi, Sadasiva Rao spent his early life in Telugu belt. His Guru Venkataramana Bhagavathar composed and taught him in Telugu. Sanskrit was common language of study then when the craze for English had not yet caught on. So, the proficiency of Rao in Telugu could well be understood and it was natural that he composed in Telugu and Sanskrit although he lived for long in Kannada region (Mysore). No composition of his seems to have come to light, if he had composed any, in Marathi or Kannada, from the genuine efforts made by Scholars like Prof. P. Sambamoorthy, Dr. V. Raghavan and Chennakesavayya.

How many kritis did Sadasiva Rao compose? Estimates vary — the largest being around 250. One of his disciples, Veena Subbanna, used to say that he had a manuscript written by his own guru which contained not less than 200 songs. But this has not been traced. Mysore Chennakesavayya after labouring over two decades and more, was able to gather only fifty odd composi-

tions, while Dr. V. Raghavan, was able to add a few more. Thus, 52 pieces have been traced, not all fully, nor with notations either. They are, alphabetically, listed in a separate table.*

Vasudevacharya published 35 with notation and 12 without, in Kannada, in 1954 in Mysore. Chennakesavayya added six more; and V. Raghavan mentioned a few more in the Music Academy Publication.

MUSICAL PILGRIMAGE

Sadasiva Rao visited many holy places in South India and composed kritis on these kshetras — notably Sreerangam, Triplicane (Madras) and Kanchi. There are kritis composed on his gurus—Madhwacharya, Bodendraguru and Satyavijayatheertha, as also Saint Tyagaraja, referred to earlier.

His songs should have been quite popular, as they have been referred to in a number of publications of Bhajan songs. One notices a slight preponderance of Sahitya in Sadasiva Rao's compositions. He appears to have followed Tyagaraja — his Paramacharya — in adding more than one Charana to his kritis. Like Dikshitar, he has used Madhyamakala Sahitya in many of his songs. Beautiful Chittaswara passages embellish many of his compositions.

RAGA & TALA

Sadasiva Rao used both the grand old traditional Ragas like Bhairavi, Todi, Kalyani, Sankarabharanam etc., and Rakti Ragas like Atana, Ananda Bhairavi,

Khamas and the like. There are three kritis each in the following Ragas: Harikamboji, Kambhoji, Kalyani, Poorvikalyani, and Khamas; two each in Dhan-yasi, Mohana, Balahamsa, Bhairavi, Athana and Begada. The rarely heard raga Chandrachude, appears to be a creation of Sadasiva Rao (according to Dr. Professor of Music, Madras University). According to him, this raga is a Janya of 15th Mela, with Rishabha Varia and has a Vakra Shadava-Shadava Swaroopa. Gambhira Nata and Pun-naga Todi are two of the other rarer ragas used.

The most common Adi Tala has been widely used even by Sadasiva Rao. Apart from Tyagaraja, neither Dikshitar nor Shyama Sastri has used Madhyadi Tala, and Rao has set two of his compositions to it. Misra Triputa, Misra Jhampa, Khanda Triputa and Khanda Roopaka have also been handled. Another rare Tala is Chotwala which has two Drutas and two Anudrutas as its angas.

MIRACLES OF MUSIC!

Like many Madhwas, Sadasiva Rao was an ardent devotee of Lord Narasimha, on whom he has composed a kriti in Kamala Manohari. He would not normally sing this piece unless he was in ritualistic purity ("Madi" as we would call it). Once, he was prevailed upon to render it much against his wish; as he was rendering the stance depicting the emergence of the man-lion from the pillar, the glass frame of Lord Narasimha's photo in that hall broke and the pieces flew all around!

Veena Seshanna and Subbanna were learning once the Kambhoji kriti, Saam-

*The author has similarly listed, alphabetically, the Kritis of Tyagaraja (Bicentenary Year), Dikshitar (Bicentenary Year) and Oothukkadu Venkatasubbia.

raajyadaaya kesa on Kanchi Ekamra-natha. Carried away by the beauty of the Sahitya and Sangeetha, Rao began extemporising on the line *Srikanchi-puradhisa-Jagadisa* with closed eyes and rapt concentration. The Sishyas, who were not so rapt, noticed a serpent crawling round the master's arm and spreading its hood on his head and swaying! Scared, they naturally ran away to a safe distance and waited with bated breath. Sometime later, the serpent crawled down and went away! When the master opened his eyes, the sishyas ran back to him and related the incident. Rao congratulated them on having the good fortune of witnessing the Lord's presence while lamenting that he alone was the unlucky one!

An old lady reminisced once to Bidaram Krishnappa (another luminary from Mysore, and guru of Mysore Chowdaiah that it was impossible to describe Rao's grandeur — so sweet and satisfying it was. Especially when he sang his Mohana raga kriti — "*Peddadevundani*", the lights in the room would 'glow in ecstasy'.

At a Bhajana Samaj function, Rao is reported to have sung Todi, in extenso, for 10 hours! The king himself (Mum-madi Krishnaraja Wodeyar) came in-cognito — as he did not want to miss this chance.

Lastly, to relate another curious incident, Sadasiva Rao fell very ill once and his wife vowed to Lord Nanjundeswara (Deity of Nanjangud, near Mysore) that if her husband was cured of his illness, she would lock-up her moutr with stiff iron wire through her checks! A really strange and tough vow! Rao was cured but a strange thing happened. One

of his admirers, a palace official, named Dewar Venkate Urs, prevailed successfully upon the wife and undertook the vow himself!

Among his disciples, two of them, viz., Veena Seshanna and Subbanna made their mark in Karnatak music. It is to their credit that Mysore came to be known as the seat of Veena — *Veenaya bedagidu Mysooru*. Others are Haanagal Chidambarappa, Ganjam Suryanarayana, Beddadapura Shamanna and Venkatesayya.

PERSONAL TRAITS

We do not have many details as to his personal appearance. Vasudevacharya, who was perhaps ten years elder to him, remembered him as having a good physique, with broad-shoulders and a raised forehead. But his moustache was full and long and he had an imposing laced Turban — a hallmark of all Mysore musicians!

Sadasiva Rao was a philanthropist to a fault. Money would melt away from him, used in feeding those who came to his house. He was famous for his "an-nadaana". Ghee used to be served, not in small spoons, but in a Gomukha vessel with a spout — usually used to serve drinking water during meals. A throw-back on the incident in his early life? Maybe.

His impartiality in judging the merits of fellow musicians was impeccable; he was once asked to mediate between two stalwarts of music from Tamil Nadu. Who they were and what was his verdict, are not available.

He was the first to organise music concerts during Rama Navami Festival. This has caught on, and runs even today in Mysore and Bangalore. Rama was his Ishta Devata and many of his compositions are on Lord Rama only.

His broadmindedness in teaching less gifted people is brought out well in the following incident. Once a brahmin came to his doors singing Devarnamas, but not very well. Some of his disciples who were around, began to make fun of his music. Noticing this Rao invited the brahmin gracefully and reverentially requested him to sing a few more. Later, he was fed sumptuously and rewarded for his singing. Rao admonished his pupils saying that one should not be vainglorious about one's own knowledge or learning; but be humble even towards others who are less endowed.

It was, perhaps, God's will that Sadasiva Rao should have a quiet and significant death. He composed the song *Kamalakanta Susvanta* in Mayamalavagowla and was singing it. It is said that all the strings of the musical instruments kept in that room, sounded in unison, automatically; and then . . . snapped!

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TABLE : ALPHABETICAL LIST OF MYSORE SADASIYA RAO'S COMPOSITIONS

Serial Number	OPENING WORDS	RAGA	TALA	LANGUAGE	DEITY	REMARKS
1.	"Bhajana sayare"	Saama	Ch. Roop	Telugu	Rama	
2.	"Brova kunte"	Harikambhoji	Ch. Tripura	Tel.	Rama	Chittaswaras also (C.S.)
3.	"Devadi deva"	Mayamalavagowla	Ch. Roop	Tel.	Rama	
4.	"Dheem taam"	Poorva Kalyani	Ch. Trip	Tel.	Amba	Tilana
5.	"Dorekenu nedu"	Devagandhari	Ch. Trip	Tel.	Krishna	
6.	"Elagu daya"	Punnaga Todi	Kh. Chapu	Telugu	Rama	Sahitya alone available (S.A.)
7.	"Emaguvu bodhinche"	Dhanyasi	Ch. Trip	Tel.	om Krishna Raja Wodeyar	Peda Varua
8.	"Emani varnintu"	Kalyani	Ch. Trip	Tel.	Amba	S.A.
9.	"Endu daachu"	Athana	Ch. Roop	Tel.	Rama	
10.	"Evarunnaru"	Balahansa	Ch. Trip	Tel.	Rama	S. A.
11.	"Gangaadhara"	Poorva Kalyani	Ch. Roop	Sanskrit	Siva	New Tala. Angas : OOUU
12.	"Kamalah kaanta"	Vasanta	Chowdala	Sans.	Krishna	
13.	"Kanugoni"	Kalyani	Ch. Trip	Tel.	Amba	C.S.
14.	"Krupaalaya"	Todi	Ch. Trip	Sans.	Madhwacharya	Madhyamakala Sahitya (MK)
15.	"Maanam ledi"	Kanada	Madhyadi	Tel.	Vishnu	
16.	"Mangalam Sree Rama"	Vasanta	Ch. Trip	Tel.	Rama	
17.	"Mrokedaraa"	Aarabhi	Ch. Trip	Tel.	Vinayaka	S.A.
18.	"Naa Tarama"	Khamas	Ch. Trip	Tel.	Rama	C.S.
19.	"Nanaami satya"	Dhanyasi	Ch. Trip	Sans.	Guru	on his guru Satya Vijaya Teertha
20.	"Nanaami sree"	Chandrachooda	Misra Jhampa	Sans.	Guru	C.S. Rare raga; Vakra shadava-shadwa
21.	"Narasimhudu"	Kamala Manohari	Kh. Roop	Tel.	Narasimha	M.K. & C.S.
22.	"Neekela manasu"	Kamboji	Ch. Trip	Tel.	Rama	
23.	"Neekupu daya"	Abhoji	Ch. Trip	Tel.	Rama	
24.	"Ninnu neta"	Blahari	Ch. Trip	Tel.	Rama	C.S.
25.	"Ninnu vinna"	Balahansa	Ch. Trip	Tel.	Rama	---mwmw

Serial Number	OPENING WORDS	RAGA	TALA	LANGUAGE	DEITY	REMARKS
26.	"O Rajarajeswari"	Kalyani	Ch. Trip	Tel.	Amba	C.S. — on Kanchi Kanakshi
27.	"Paahi paahi"	Pantuvrali	Ch. Trip	Sans.	Vinayaka	S.A.
28.	"Pannaga sayana"	Harikambhoji	Madhyadi	Sans.	Vishnu	C.S. & M.K.
29.	"Paramaadhuta"	Khamas	Kh. Trip	Tel.	Vishnu	C.S. — on Shirangam Ranganatha
30.	"Pedla devudani"	Mohana	Ch. Trip	Tel.	Rama	C.S.
31.	"Poolu ellallare"	Ananda Bhairavi	Mis. Chapu	Tel.	Rama	
32.	"Ilama katha"	Khamaj	Kh. Trip	Tel.	Rama	
33.	"Raamuni namminu"	Poorva Kalyani	Kh. Trip	Tel.	Rama	S.A.
34.	"Raama ninnu"	Sankarabharana	Mis. Chapu	Tel.	Rama	
35.	"Saagara kanya"	Begada	Ch. Trip	Tel.	Lakshmi	3 charanas
36.	"Saaketa nagaru"	Harikambhoji	Ch. Roop	Sans.	Rama	C.S.
37.	"Saamraajya"	Kamboji	Ch. Trip	Sans.	Siva	C.S. — on Kanchi Ekamranatha
38.	"Samaya mide"	Dhanyasi	Ch. Trip	Tel.	Rama	S.A.
39.	"Seeta Lakshmana"	Kamboji	Mis. Jhampa	Tel.	Rama	S.A. — Four charanas
40.	"Sree kamakoti"	Saveri	Ch. Trip	Sans.	Amba	
41.	"Sree Lakshmi"	Bhairavi	Ch. Trip	Sans.	Vishnu	S.A.
42.	"Sree Kamakoti"	Bhairavi	Ch. Trip	Sans.	Vishnu	on Parthasarathy in Triplicane, Madras
43.	"Sree Maamaabli"	Hamsadhvani	Ch. Roop	Sans.	Vishnu	Swarajati — 4 charanas
44.	"Sree Ramana neeve"	Begada	Ch. Trip	Tel.	Rama	3 charanas
45.	"Sree Raghukula"	Poorva Shadja	Ch. Trip	Tel.	Vishnu	S.A.
46.	"Sree Ramana vijita"	Narayana Gowla	Ch. Trip	Sans.	Vishnu	2 charanas
47.	"Sree Shanmukha"	Sankarabharana	Mis. Trip	Sans.	Siva	C.S.
48.	"Sree Subramanya"	Kamboji	Ch. Trip	Sans.	Subramanya	on Palani — S.A.
49.	"Sree vellamu"	Mohana	Ch. Trip	Sans.	God	S.A.
50.	"Tappaga nannu"	Sahana	Ch. Roop	Tel.	God	
51.	"Vaachama go"	Athana	Ch. Trip	Tel.	Vishnu	C.S. — three charanas
52.	"Vanajaaksha"	Gambira Nata	Ch. Trip	Tel.	Rama	C.S.

("Thyagarajawoni Vedalina" in Todi has been noticed earlier. But neither text nor notation is available for this.)

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Teaching Bharatanatyam—Then and Now

By

NALINI RAGHU

It is fascinating to recollect my experience as a Bharatanatyam student at Tanjavur and compare it with that as a teacher of this artform in this city for the past few years.

We always like to talk about the "good old days" and say how wonderful things were then. But change is inevitable in every phase of our lives and change, like sunshine, can be a friend or a foe, a blessing or a curse. I find that we artists are very good at adapting to the changing of times and continuing the tradition. The very existence of our classical dance and music tradition is proof of this.

LEISURELY PACE

A few decades ago, both the teacher and the taught had plenty of time at their disposal. Everything was taught in a leisurely manner and learnt without much of time-bound pressure. The theory and technical perfection were not taken seriously into consideration in the early stages. One always hoped to improve slowly with the years of experience while absorbing the practical aspect of dance into one's system.

As a five year old, I had this unique experience of undergoing gurukulvas at Pandanallur Pichaiyya Pillai School of Dance at Tanjavur. I had 2 hours of practice session, in the morning starting with yoga, and in the evening 1 hour to learn and 2 hours to watch the seniors rehearsing. This went on all through

the week including Sundays. Going to school was no big deal. The school was close by; there was no home-work, and most of all there was no pressure put on a child by the parents or the society to prove its intellectual capacity by obtaining a seat in a professional college.

MODERN-DAY CONSTRICTIONS

In these modern times everything is time-bound and approached with exacting precision. In the field of art, just as in that of academics, teaching had to undergo a change. An easy leisurely pace is something the children of our urban cities cannot dream of. They can just about manage to grab two hours a week to attend the class to learn this fine art. There is not much time to improve the technique gradually. The teachers do not have the time to give individual coaching. There is no way one can teach these children more than 100 Adavus for 4 years and expect them to keep their interest in learning. We condense it to a few basic, major steps and teach them with precision explaining the lines, angles and balanced body positioning, giving a scientific approach to learning and teaching. The form is given the priority over the content during the initial years of training. In any case young students in their mid-teens and below are not going to indulge in scul-searching aesthetics. Once the mastery over form and technique is attained, those who take dance seriously can devote all their time on the emo-

tional content and try to attain artistic self-realisation.

Sometimes I wonder if the present generation are not better off than we were; because my contemporaries and myself had to bend backwards to take care of our technical perfection in the later years, which was very frustrating at that stage.

FLAIR VIS-A-VIS MOTIVATION

In our days of learning dance, the students were expected to have a natural flair for dancing. They had to be naturally graceful with a very mobile face. Now as a teacher, I would rather have an average student who is motivated than a talented child with no drive at all. By thrusting the technique into the body of these young children, you can create an interest in them for dancing, which would guide them later to look for a spiritual and philosophical significance of this artform. Both body technique and the emotional content are integral part of this classical artform for it to create a synergy effect.

ALL-TIME BOND

We have to accept the fact that not only the teaching technique, but also the teacher-student relationship has had to undergo a change. Is there any dance teacher giving an oil message to the child learning dance now? Well, my guru Smt. B. Lakshmikantham, did that

for me! Does that mean that those days there was better understanding between the teacher and the student? No, we never discussed anything. My guru talked and I listened. Still there was this close bond between us, developed only by the concern of my guru for me and the awe I had for her. The same bond can be developed now through love and encouragement. This does not mean that the respect and discipline have disappeared. They were there then and they are here now. Only through discipline can one achieve freedom in learning. Pour water in a cup and you can drink it. Without the cup the water would splash all over. The cup is the discipline. But the shape of the cup varies according to one's taste and need.

Also I do not agree that great dancers were existing only in the past. There are equally great dancers now struggling to make a mark. Perhaps, after a few decades they will be recognised as great dancers of the past!

What about the innumerable Arangetrams churning out mediocre dancers into the world of dance, you may ask! For that I can only say that it has to be so because, it is Shiva's dance. After all Shiva favours equally the heights of prosperity and the depth of beggary, partaking alike ambrosia and poison as food, carrying water and fire on his person, satisfied with dwelling in heaven or on the burial ground!



A Little Known Treasure

By

VISSA APPA RAO

A *Adhyatma Ramayana Kirtanam-s*, composed by Muniapalle Subrahmanya Kavi in the 18th century, are a treasure in *Bhakti gitam*. The author was a contemporary of Damera Timmappa Naidu, Zamindar of Kalahasti. He was the State Musician, Poet and the Guru of Timmappa Naidu, his son and grandson, in the first half of the 18th century. Subrahmanya Kavi was a great scholar well versed in Sanskrit and Telugu literatures, music and dance, *Alankara Sastra* and *Vedanta*.

Ramayana, the story of Rama, has two aspects — the worldly and the spiritual. Valmiki depicted Rama and Sita as ordinary mortals with extraordinary and exemplary characteristics. The spiritual aspect of the story of Rama was written in Sanskrit and was called *Adhyatma Ramayana*. This in essence is the philosophic aspect of *Ramavatara* explained to Anjaneya by Rama and Sita in *Sitarama-Anjaneyam*. In *Adhyatma Ramayana* Rama is the Supreme God — *Parabrahma* — and Sita is *Prakrit* — *Adi Sakti* — *Maya*. Sita that was taken away by Ravana was Maya Sita, so also the Sita that entered the purifying fire in Lanka after the death of Ravana. These and other details of the story were depicted in the one hundred and four *kirtana-s* composed by Subrahmanya Kavi. The story was narrated by Parasurama to Parvati in answer to certain doubts raised by her in regard to the truth of the incarnation of Rama.

Each composition consists of *Pallavi*, *Anupallavi* and seven or eight long *Charana-s* which contain seven or eight lines in each. The last line of each *Charana* was composed in a quicker tempo and this adds life to the composition. The language — Telugu — used was full of *Sabda alankara-s*, and rhymes which make the recitation musical and exhilarating. The compositions are highly devotional and we are carried away as we recite them. It must be said that these compositions have a unique style and technique of their own. Sahitya predominates and music is subordinate.

The following Kirtana illustrates the literary style of the compositions (Note the rhyme on ri and lu).

*Pallavi : Cheri vinave souri cheritamu
Gauri sukumari girivara kumari*

*Anupallavi : Varijakshudantatanu Sri
Miri
Vedkato nayodhyaku gori
Povudarilo nripa vairi etc.,*

Charana :

*Benduvanti villu nadimiki
Renduchedi pellu, pongedu
Konda nenaya jellu na villu
Dandi vairulaku mullu — etc.*

(This relates to the meeting of Rama and Parasurama while Rama was returning to Ayodhya after winning the hand of Sita).

Nearly sixty Rakti Raga-s in use in the 18th century were used in the compositions. Rare Raga-s like Purvi, Gumma-kambhoji, Yamuna, Lalitapanchami, Desiya-devagandhara, Mangala-kausika, Kannda-gaula were employed. Adi (60) Ata (30) Jhampe (8) Triputa (3) and Rupaka (3) Tala-s were used. One variety — Rupaka-chapu — of Rupaka was used in a composition.

The compositions were dedicated to Seshachalapati — Lord Venkatesvara. These kirtana-s were learnt by all householders in the coastal Andhra, particularly by women. Till recently they were

*AIR Hyderabad & Vijayawada have been broadcasting select Kirtanas from Adhyatma Ramayana in its morning "Bhakti Ranjani" sessions.

sung with great zeal at *Bhajana-kutam-s* along with *Ramadas kirtana-s*, *Tarangama-s* and *Ashtapadi-s*. These *kirtana-s* were not much known in the South and the musicians are more or less ignorant about it. Perhaps very few are now left, even in the coastal Andhra, who can sing at least a few of them. These *kirtana-s* have a great place in *Bhakti Gita*. It would be a pity if they go out of vogue.*

In 1962 these *kirtana-s* — sixty one of them — were printed in notation by the Andhra Gana Kala Parishat of Rajahmundry. Musicians and music lovers must restore these *kirtana-s* to their exalted place which they occupied.

Courtesy : "Indian Music Journal, 1964"

The 'Masters-in-law Tradition' in Music

The sociological dimensions of cultural heritage and evolution do not always receive the kind of attention that they deserve, and yet some insights gathered through social patterns can also help in enriching our understanding of the cultural milieu. One such is that of the handing down of musical traditions through a *Jamai* (son-in-law) linkage.

You have heard of sons carrying on the traditions of the father in the professions and in crafts, in royal governance and hereditary rights. You have also heard of the less common matriarchal tradition where daughters inherit and continue the line through the mother, but in Indian classical music one can trace a very unusual line of descent — from father-in-law to son-in-law, particularly in the North.

Till one generation ago, musical traditions were passed on through the *guru-kulavasa* pattern. A disciple desirous of learning from a great master had to live with the guru as a full time *chela* for several years and imbibe knowledge through listening, observing, as well as practice.

Typically, a *chela* arrived to start such apprenticeship while still in his early formative years, and stayed on for 10 or 15 years, till the master pronounced him ready and competent enough to set out as a performer in his own right. (Very few women took to such *gurukulavasa*, for obvious reasons : the only women devoted to a serious pursuit of music and dance were the professional courtesans.)

When a teacher and disciple lived together thus for several years, what could be more natural than for the guru to decide that he would give his daughter in marriage to the most promising among his disciples ? (Or for the young disciple to fall in love with the daughter of his guru, under whose roof he lived ?)

The daughter of the legendary Tansen, Saraswati Devi, was married to Misri Singh who was a Dhrupad singer and went on to train a long line of disciples in the Dagarvani style (one of the four major styles of Dhrupad singing). That perhaps is the earliest traceable father-in-law/son-in-law link that the history of our classical music is full of.

According to another (controversial) legend, Tansen's son-in-law was a *Beenkar* (Veena artiste) of repute who was given the title of Naubat Khan by Emperor Akbar. Hindustani music aficionados will be familiar with the names of Sadarang and Adarang, two very famous composers whose *Khayals* are still popular and considered an essential part of classical repertoires. They were a father-in-law/son-in-law pair; Sadarang's daughter married Feroz Khan, who used Adarang as his *nom-de-plume*.

Tansen's son was Bilas Khan (who evolved the popular morning raga *Bilaskhani Todi*) and his son-in-law was Lal Khan who received the title of "Gun-samundar" (ocean of goodness) in 1630 A.D. from Emperor Shah Jahan

One of the most famous father-in-law son-in-law duos of the post-Independence years was the legendary Allauddin

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(Sd. S. SESHADRI)
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Khan of Maihar and his illustrious son-in-law Pandit Ravi Shankar. The latter spent some years at Maihar, and was, for some years, married to Khan Saheb's daughter Annapurna Devi, herself a noted player of the Surbahar. Allauddin Khan passed away some years ago, at the ripe old age of one hundred plus.

Abdul Karim Khan's father-in-law was Ustad Haider Baksh, a Sarangi player who was at the Mysore durbar and was described as "a storehouse of Cheej (compositions) in different ragas". The famous Faiyaz Khan's first wife was the daughter of Faiz Mohammed Khan, while the second wife was the daughter of Mehboob Khan (also known as Darasapiya, the signature he used in his compositions).

Ustad Chand Khan used to be a well known name in Delhi, over All India Radio, during the '40s; his father was Mamman Khan of the court of Patiala, who passed on his repertoire not only to Chand Khan but also to his son-in-law Bundu Khan; as one biographer records it, Mamman Khan "became very fond of him (Bundu Khan) because of his diligence and dedication, and he not only passed on his treasure of Cheej to him but also offered him his daughter in marriage". As a celebrated Sarangi artiste Mamman Khan put in no less than 22 years at the Patiala durbar.

Among contemporary musicians, the most renowned father-in-law/son-in-law pair is that of Ustad Nissar Hussain Khan and his son-in-law Ustad Hafeez Ahmed Khan. Ustad Nissar Hussain Khan is now in his late eighties and the oldest performing musician in the country. Ustad Hafeez Ahmed Khan, who retired recently as deputy chief producer of music at All India Radio, Delhi, straddles the two generations of musicians

of our times — those who did *gurukulavasa* in the conventional sense (staying with the master as part of his household for several years and imbibing the art) and those who in the modernist ethos, exposed themselves to trends (musical, cultural, political, and social) other than their own, held high level jobs and joined the jet-setting generation of globe-trotters performing to audiences all over the world. Ustad Hafeez Ahmed Khan is at ease in both milieu.

The Rampur-Sahaswan Gharana, of which Ustads Nissar Hussain Khan and Hafeez Ahmed Khan are representatives, is particularly rich in the father-in-law/son-in-law tradition of passing on musical heritage. The founder of the Gharana was Bahadur Hussain Khan, and his son-in-law was Amir Khan, a Beenkar. Ustad Enayat Hussain Khan, who was court musician at Rampur, had several daughters; the eldest married his disciple, Ustad Mushtaq Hussain Khan, whose son-in-law is Gulam Sadiq Khan. The middle daughter of Ustad Enayat Hussain Khan became Ustad Nissar Hussain Khan's wife, while the youngest daughter married Ustad Waris Hussain Khan.

And so it goes, from father-in-law to son-in-law who also happens to be disciple. Among south Indian musicians, the late Chembai Vaidyanatha Bhagavata had his son-in-law/disciple providing vocal support in his concerts. Perhaps the relationship was a mark of the ultimate accolade that a master could bestow on a disciple, through entrusting his daughter and his art to the disciple's care for life. The son-in-law in turn inherits the mantle as custodian of both the master's art and his other cherished possession — his daughter.

Sakuntala Narasimhan
Courtesy : Deccan Herald.

A Report from Bangalore

Thaala Vaadya Seminar

The second THAALA VAADYA SEMINAR organised by the Percussive Arts Centre under joint auspices with the Karnataka Sangeetha Nruthya Academy and the Indian Institute of World Culture with financial assistance from the Central Sangeet Natak Akademi, was held on the 7th and 8th March, 1993, at Bangalore. Besides the usual Inaugural and Valedictory sessions, the proceedings were distributed over six sessions which included 12 paper presentations 4 special, 2 Innovative recitals, 5 Illustrated talks, 4 Laya Vinyasa items and a German Percussion ensemble. A Response session elicited great interest among the participants, observers and scholars present, who got into a more objective question-answer sitting.

H. Kamalanath, President of Bangalore Gayana Samaja, the oldest Sabha in the nation, stated in his inaugural address, that his views were that of an organiser, connoisseur and a lover of percussions. It has been a good augury that the role of percussions has after all been accorded due recognition. He complimented the Art Centre on its achievements in a fairly small time by way of publications etc.

Scholar Prof. S. K. Ramachandra Rao in his presidential address stressed the independent role of percussions in the field of music. An ideal Talavadyakara, he observed, should know the relation between 'Naada' and 'Sowkhya' and that one who knows the secret of the 'Vaadya' and its 'Sowkhya' would turn out to be a great percussionist and referred to Palghat Mani Iyer as the best ex-

ample. Veteran musician scholar R. K. Srikantan in his key-note address dwelt at length on the origin and evolution of Laya Vadyas.

Dr. S. A. K. Durga, Director, Centre for Ethnomusicology, Madras, presented a paper on "Pot and Frame drums of World Music, with special reference to Ghata & Khanjari", followed by an excellent vocal recital of Nagavalli Nagaraj. A Geeta in Simhanandana Tala and a Tillana of Maha Vaidyanatha Sivan in Kanada in same Tala were presented, where she very precisely brought the 'Angas' of the Tala in the 'Kriya'. Lokanadha Sarma, Director, Development Centre for Musical Instruments, Govt. of India, read a paper on "Tala-vadyas".

The Post-lunch session began with a 'Konagolu' recital by Nagendra, M. S. Shyamprakash, T. V. Balakrishnan & S. Prashant of Karnataka College of Percussions who rendered their mnemonics of percussions in Misra Chapu with eloquence and precision. After Laya vinyasa by R. A. Rajagopal (Ghata) and B. N. Chandramouli (Khanjari), R. S. Nandakumar (Mysore) rendered a Pallavi with Simhanandana Tala in right hand and a combination of some Talas in left hand; as this item was slated to be a Pallavi in Simhanandana, R. K. Srikantan, Chairman of the Advisory Council, suggested that the rendition be only in Simhanandana in preference to the 'Avadhana' style adopted, which however was not adopted. After another Laya Vinyasa by veterans Sosale Sessa-

girl Das (Khanjari) and K. N. Krishnamurthy (Ghata), R. Chandrasekhariah of Mysore Brothers narrated the 'Rajavidyadhara' of the Ashtothhara shatha Tala Pallavi composed by him and M. S. Sheela rendered this melodiously and eloquently with Bhava and precision.

Members of the "Drummelele Maa" of Germany Chrisoph Haberer, Ramesh Shotam and Stefan Bauer rendered a percussion ensemble with Drumset, Thavil (Dolu) and Konnakkol, Vibraphone, Marimba etc., and treated the audience to an excellent Laya Vinyas. B.V.K. Sastry, the noted art critic, in his remarks made a specific reference to the individual personality of percussions and the performance of this Troupe.

"Improvisations on the manufacturing techniques and design of Ghata" by Dr. P. K. Srivatsa, "Khanjari & Ghata Vidwans of Yesteryears" by B. M. Sundaram of Pondicherry, were informative papers of the 4th session followed by a Laya Vinyas by C. K. Syamsunder (Khanjari) & Palghat V. A. Sundaram (Ghata). Veteran Vocalist R. K. Srikanthan gave an innovative Vocal recital to the accompaniment of H. P. Ramachar on Khanjari and Bangalore K. Venkataram (Ghata). The session concluded with an illustrated talk by H. P. Ramachar on Khanjari, wherein he stated that his attempts to trace textual and authentic material on the origin of sound production through leather instruments were in vain. He made a reference to 'Dambadi' in folk and rural areas and narrated in detail his attempts to blend with the 'sruthi' of the performers and cited instances of such concerts. He also illustrated profusely the playing of his Khanjari to suit and match the stroke-plays of Mru-

danga by deft craftsmanship and artistry of his hand-work.

The morning Session-5 on the second day began with a paper by Dr. V. S. Sampathkumaracharya, Mysore, on "Laya Vidwans of Past & Present (Ghata & Khanjari), their competence and contribution to the art" followed by another paper by Dr. N. Somanathan, Leather Research Institute, Madras on "Scientific studies on the skins used in Khanjari" with a lot of statistical figures on the studies made. 'Khanjari & Ghata artistes of Andhra, past & present' was the topic of Dr. B. Rajanikantha Rao, former Station Director, All India Radio. Prof. Dr. R. Sathyanarayana of Mysore spoke on 'Scope for Research in Ghata and Khanjari'.

In the Post-lunch Session-6, T. S. Parthasarathy's paper on Kanjira and that of Dr. N. Ramanathan of Madras University on "Understanding of modern Talas in the background of ancient Tala system" were read. N. Raghavan presented a paper on "Evolution of Khanjari from the folk karadi majalu", while Sunkanya Ramgopal read a paper on "Ghatam" by T. H. Vinayakram. Annor Ananthakrishna Sharma in his illustrated talk on "Comparison of uses of Khanjari & Ghata in Semi-classical & Cinema music" played several excerpts from film songs to exhibit the use of exclusive instruments like Ghata and the attempts in "Fusion in music". With demonstration on Mridanga senior artiste A. V. Anand gave an interesting talk on the "Uniqueness and limitations of Khanjari & Ghata in relation to Mrudanga". He was supported by B. R. Ravikumar (Ghata) and V. Krishna (Khanjari). In his fairly long analysis touching the different aspects of Ghata, Bangalore K. Venkataram narrated the Textual refer-

ences in addition to references in Epics, Sculpture. Archaeology and dealt with the manufacturing methods and the difficulties thereon.

The Response Session was certainly the most rewarding as several points were raised and answered and explanations given. The points raised were :

Whether the Usage of the term 'Upa-pakkavadya' for Kanjira and Ghata etc., is right? — 'Is the word 'Upa Pakkavadya' or 'sahavadya' to be used? — Which is correct? Is there any evidence for this?

How useful is this Seminar to Vidwan? What about poor response of practising Vidwans? — What reasons can be attributed?

How authentic and correct is the claim that the Kanjira is correctly tuned as referred to?

Which of these — Pot drums or Frame drums are of earlier origin and what proof?

The positioning of Ghatam by earlier vidwans and present artistes differ — why? Why is Ghatam thrown at the climax of the 'Thani'? Is this of artistic presentation or just a Clap trap trick? What are the situations when the 'sruthi' of Ghata changes and is there any remedy for 'sudden changes' in such variations, manufacturing techniques of Ghata, etc.?

Answers and explanations were offered by B. V. K. Sastry, Dr. Doreswamy Iyengar, Bangalore Venkataram and B. M. Sundaram :

Usage of Pakkavadya would be adequate and Upa or Saga is not required, the AIR just states accompaniment and no prefixes.

Usage of a Seminar of this type is for purposes of 'documentation' of requisite data on the origin, evolution, and other aspects of the art & instruments which may not be of any

direct use to a musician, but its use lies in these being preserved for posterity as we do not have a system of history of our music.

All instruments like Dolu, Kanjira have their pitches, not perceivable to human ears, unless brought down by a few octaves — adjustments are made by padding, hitting, watering or moistening etc., which is nothing but 'tuning' them for use to match the item they are supporting.

Pot drums are doubtless of earlier antiquity than Frame drums which are of later evolution. Earlier vidwans used to remove their top shirting to avoid sweat and with the present day amplifiers etc., there is no such necessity and hence difference in playing postures have changed and this does not affect as long as the sound produced is acceptable. Throwing up & catching the Ghatam with a sound is an art of a master-artist who can resort to this at the climax, if a suitable 'Theermanam' is played by the Mridangist. If not artistically done, this would lose its art and appear 'clap trap' gimmick. The Sruthi of Ghata changes minutely when exposed to the heat of flood & video lights, excess humidifier in air-conditioned rooms, etc. "Sudden" changes do not result in conditioned good Ghatas.

The Valedictory Session began with an invocatory Ghatamala offered by Sukanya Ramgopal, played with 5 Ghatams set to Mohana, the pentatonic scale played in 3 kalas & Thrisra adroitly. Dr. V. Doreswamy Iyengar in his valedictory address complimented the present day percussionists on their very much improved state-of-art and referred to the all-time-great Palghat Mani Iyer who revolutionised the field of percussions. He lauded the efforts of the Art Centre in organising such Seminars, the utility of which would only be known in future when its use would be felt by pos-

terity. B. V. K. Sastry said that such seminars go a long way in promoting the interests of percussions and eliciting better appreciation by public.

When the sense of history is lacking in our music, such efforts of the Art Centre go a long way in exploring the Origins, Evolution of these instruments. Mention was also made of textual references like *Padmarajapurana* and *Kumbha Vadya* and the Talas for these. References to Ghata in Gujarat etc., and black crude pot-like instruments seen in

the residences of Vidwans and to 'Kara-chakra vadya' were made. Sastry stated that efforts to compose exclusive compositions for these percussions have to be attempted and observed that it is the responsibility of the artistes to attempt these and innovate. The Talaprabhandas of Gyanprakash Ghosh and items like those of Vijayaraghava Rao should be innovated by us it was felt and an impetus given in this direction. This, of course, would be a slow process.

Bangalore K. Venkatram

Cultural Scene in Bombay

There is a great fascination for Karnatak Ragas among Hindustani musicians. But not many show a clear perceptivity in adapting them to Hindustani *Shaili*. Stripped more often than not of their Gamaka elegance, the very life breath of the Southern idiom, the Ragas in Hindustani variations pale into their 'scallic' form, leaving the beauty very peripheral and not reaching the core of their bhava.

Among the very few Hindustani musicians who have reached the Karnatak Ragas with true musical perception, rising above the barriers of the systems and presenting them in their chosen idiom without impairing the native charm of the original is Pt. Kartick Kumar, a sitar maestro of the Senia Gharana and a prime disciple of Pt. Ravi Shankar. The 'Senia' grace and subtlety flows in his veins. For he can trace lineage to Guru-Sishya Parampara on twin streams; as the disciple of Pt. Ravi Shankar whose father-in-law Ustad Alauddin Khan was a direct disciple of Beenkar Ustad Wazir Khan of Senia Gharana; and as the great grandson of Indramohan Das who was a disciple of Ustad Kasemalikhan of Senia Gharana. His grandfather and father were Sitariyas and passed on the legacy to Kartick Kumar.

He is an elegant evocationist; subtle deflections and deep delving into the Bhava are the characteristic features of his style. It naturally reflects a penchant for stroking the poignant chords in every mode he plays. Besides, he is a great admirer of Karnatak Ragas and

specialises in them. In his adaptations, there is no violation of the Hindustani norms, nor does he fail to bring out the native charm and essence of the Raga. Therein lies the depth of his musical vision and expression.

Pt. Kartick Kumar opened the 3-day Festival of Instrumental Music the Sabha organised in March (26th, 27th & 28th), with his sitar recital which, incidentally highlighted the spirit of national integration in music. For one thing his choice of Ragas had a balanced selections from both the systems; Hamsadhwani and Simhendramadhyamam of the Karnatak, and Yaman and Bhairavi of the Hindustani, having their corresponding Kalyani and Sindhu Bhairavi in South. And for accompaniment he had both Tabla (versatile Vikram Ghosh of Calcutta) and Mridangam (Veteran Guruvayur Dorai).

Needless to say that the concert rose to great heights, understood, appreciated and cherished by the audience, most of whom were South Indians. Hamsadhwani danced in its Madhyalaya charm, Yaman moved in a sedate grandeur. The vilambit bazz, the build up cast its own meditative spell through the Gat structure. The Drut twanged the romantic chords with a tinge of Viraha.

Both Simhendramadhyamam and Bhairavi bhajan projected poignance. A devotional fervour set in, rightly as it were, as Panditji concluded his recital with a bhajan and not a Pahadi Dhun or so on a note of sheer entertainment.

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There need be no more stigma attached to the term "local artiste". There is so much talent in the metropolis, waiting at the wings to come on to centre stage. That such talent could easily fill in the second liners to take on the mantle from elder veterans in times to come was proved by versatile P. S. Krishnamurthy, who at a very short notice, substituted for Mani Krishnaswamy, and gave an enchanting flute recital.

From mini to 'monsoon' and now onto Pandal Cutcheri, it was a leap forward in a short span and he stood up to the promise he held. Here is a musician who seeks his mettle in subtle and sathvik expression. A marketing executive he does not trade his musical ware. Deploying his versatility, that stems from his accomplishment in Vocal, Mridangam and Harmonium and with top-notch accompanists, Guruvayur Dorai (Mridangam) and V. Nagarajan (Kanjira), P. S. K. Murthy captivated his audience with a sedate enchantment.

The very opening Sri Raga Varnam in two Kaalam and Tisram set the tempo of the concert. With 'quickies' interspersing, his Khamas (*Sujana Jeevana*) cast a meditative spell; Ranjani (*Durmarga-chara*) enhanced the enchantment. As he strode on to Kharaharapriya after a 'Sathvik' *Ninnuvina* (Navarasakannada) the tenor of the concert further deepened the Saukhyam in Sangeetham. With a fine feel of Saint Tyagaraja's advice to humanity about *Chakkani Raja Margamu*, he made for the royal path in Alapana, kriti rendition and Niraval-Swara-prasthanas. There was enough Vivahara in Vidwat, yet tempered with evocative Bhava.

In a capsuled Mohana Ragam-Tanam-Pallavi, Murthy brought in the quintes-

sence of the Adi Tala suite garlanding it with Ananda Bhairavi, Kapi, Ragamali swaras. The Ahir Bhairav Tillana capped the concert.

Young V. Balakrishnan (Violin) another local talent, groomed by K. Shiva-kumar has acquired sweetness on strings and played with confidence. Bracketed with veteran percussionists was fresher Venkatesh (Morsing).

The concluding session of the 3-day festival had Sangita Kalanidhi T. N. Krishnan in a rare concert of violin solo. Listening to the maestro after a long time in a solo, was an experience in itself. Holding the fort ail by himself and inspired by veteran teammates, Guruvayur Dorai and V. Nagarajan, he got into a cutcheri mood, regaling the audience with his vibrant Gayaki style, enthraling sometime and exciting at others.

The professor's Gayaki style of Alapana had its own aura. One would cherish his Bhairavi, (Swarajathi), Kambhoji (RTP) Khamas (*Brochevarevarura*), each one of which left its indelible impress — the soul of Bhairavi touched in the Swarajathi, the grace and grandeur of Kambhoji coming off in the vintage Pallavi — *Primala Rangapathe* — and Khamas exuding a romantic enchantment. Even the Tukkadas like *Eppo Varuvaro*, and *Krishna nee Begane Baro* (Yamuna Kalyani) exuded evocative poignance. The Thani was a mini concert keeping the audience glued to their seats. The 3-day festival, one may say, was a feast of instrumental music, soothing to the frayed nerves.

Speaking of frayed nerves, the 3-day Music-Drama sessions scheduled for January, 1993 had to be postponed to February and held keeping one's fingers crossed. In fact, for the first time

the Sabha had to postpone the Tyagaraja Aradhana from Bahula Panchami owing to the riots rocking the city. Even the schedule listed during early February celebrating the Aradhana Days of Purandaradasa, Tyagaraja and Syama Sastri had to be celebrated with bated breath as sporadic incidents were searing through the peace of the metropolis. However, there is no comparison to the solace, however temporary, that one had in these cultural involvement and experience.

The Matunga Dramatic Club which turned fifty was felicitated on the opening Day of the February series (26th, 27th and 28th) and *Saint Tyagaraja*, a prized drama of the Club with Kalaimamani S. R. Kasturi (the Vice-President of Shanmukhananda Sabha) in the lead role was enacted. The Septuagenarian play-actor regaled the audience with his sensitive histrionics and musical gusto. (The play was repeated at the Fine Arts Society, Chembur, early March).

Maharajapuram Ramachandran, the scion and son of the late Maharajapuram Santhanam, carrying on the great family legacy proved that he "has arrived on the scene." It was a concert dedicated to the memory of his father and he rose to the occasion singing with passion and perception.

The concluding session of this series had P. S. Narayanaswamy of the Semmangudi School. A musician who has made his mark more as a teacher than a performing artiste, PSN's concert brought forth the highpoints of his Vidwat and seasoned presentational acumen.

The repertoire were all too familiar with the "Semmangudians" reminiscing

the verve and vibrance, the hallmarks of the school. *Rama ninne namminanu* (Useni), *Ananda Natamaduvur* (Purvi Kalyani), *Rama nee Samanamevaru* (Kharaharapriya) Bhairavi Swarajathi, Todi RTP in Khanda Tripura made quite an impress of a traditional paddati presented with sincerity to the Paata.

Those who braved the disturbed conditions in the city and attended the 4-day Aradhanas (6th to 9th Feb.) were in for a pleasant surprise as this year's participants, freshers and performing artistes all put their heart and soul, singing some of the cream of compositions not so much in vogue. Besides, there was a display of different "Banis" in both instrumental and vocal renditions.

The opening Purandaradasa Day had young students of two institutions, Nada Brahman (Chembur), and Mysore Sangeetha Vidyalaya (Dombivili), paying their *anjali* in neat rendition of rare Dasarnamas set to Ragas that would charm even a lay listener. Meera Gangadharan and Shanti, students of T. S. Anantharaman rendered Dasarnamas in Suddha Saveri (*Vanaisu*), Chandrakauks (*Indudaya*), Tilang, Atana (*Rama mantrava Japisu*), and Shivananjani (*Yadhavaneeba*), while Arabhi (*Namavonde*), Hindolam (*Rama Rama*), Yamuna Kalyani (*Onde Koogatale*) and a Ragamaliika were featured in the renditions of Smt. Uma Nagabhushanam's students.

Among the seniors, Lalitha Bharadwaj paid her homage on the Veena playing Saraswati, Tilang and Varali. Prasanna Warriar's *Bharati Deva* (Kharaharapriya), *Kandena* (Chandrakauks) and *Jagan Mohana Krishna* (Behag) and Lakshmi Parthasarathy's *Harikatha Sra-vanamado* (Ritigowla), *Banduninno Kan-*

na (Kambhoji), *Enenu dhyanam* (Pantuvrali), *Palisayunna* (Madhyamavathi) etc., — all were 'new finds' to most of the audience.

The two-day Tyagaraja Aradhana with the rendition of Pancharatna Kritis and Utsava Sampradaya Keerthanas in the morning featured a majority of youngsters in the evening concerts. Of the teenagers Sridevi Amudan (a student of Sabita Sadashiv) gave a violin solo, Master V. Krishnan played on the Mandolin and a Veena quintet of Smt. Mangalam Muthuswami's students — K. Niranjani, C. Preethi, Vasanthi, Rohini and Srikala — played uniformly displaying a defunctive style. And the vocal recitals brimmed with Bani and Bhava. Most of them have been from professional streams in academics.

There was verve in S. Aparna's rendition. A student of Chemical Engineering, she displayed malleability in manoeuvring sangathes and subtle nuances. With *Siva Siva Siva* (Pantuvrali), *Aragimpave* (Todi), and *Nadopasana* (Begada), among others, she made an impressive start of the Tyagaraja aradhana concert series.

Power and pliance marked Usha Ravi's anjali where she toed the Vilamba Kala to bring out the essence of the Saint's *Evaramadugudura* (Kalyani) and *Karunajoodavamma* (Todi).

'Paataanthara' lilt in a pleasant voice was Jayashree Rajagopalan's scoring points. A product of the Sangeetha Vidyalaya, trained by Vidwan S. Ramachandran and now doing her diploma in music, she impressed with *Seethamma* (Vasantha), *Gnanamosagaraada* (Purvi Kalyani) and *Etutanilachite* (Sankarabharanam).

P. S. Krishnamurthy, the flautist, stole the thunder as a vocalist evocatively rendering the Utsava Sampradaya Keerthanas on Sunday (7th). True to the Bhajana tradition he had Priya Narayan and Siddhu Subramanyan lending him their vocal support in the upper octave. Sankaranarayanan and Shekar on Mridangam and Ghatam respectively added rhythmic lilt to the devotionals.

On the following day Supriya Mahadevan and Padma Swaminathan, students of Smt. Lakshmi Ganapathy paid their *anjali* with rare kritis of the Saint, *Adugaraadani* (Manoranjani), *Mahimatakinchukovaiyya* (Rishabhapriya), *Karubaru* (Mukhari) *Challare* (Ahiri) etc. Banu Varman Thampan's (student of Smt. Sakuntala) *Nagumomu* (Abheri) was pleasing. He had a tendency to touch up the classical kritis with light classical shades. (He is quite popular for his light music sessions).

It was true devotional fervour that Rama Krishnaswamy, an artiste from a musical household and sustaining gurus, now doing diploma in music, displayed. *Raghunayaka* (Hamsadhvani), *Paramathmudu* (Vagadeeswari) and *Rakshabettare* (Bhairavi) were remarkable for their Paata and rendition. Dueting with her was Asha, her daughter, a gifted singer with promise.

Syama Sastri Day brought to light a couple of elder vidwans in the city concert circuit plus promising stars. Kamakshi Raman who has had the benefit of learning under Madurai Mani Iyer, Nee-damangalam Krishnamurthy and D. K. Jayaraman paid her homage with *Devibrova* (Chintamani), *O, Jagadamba* (Ananda Bhairavi), *Mayamma* (Ahiri) etc.

The settling down of Vainika Subbulakshmi in the metropolis is a great boon to students of Veena. A product of Swati Tirunal Kalakshetram, Trivandrum, where she served as a meritorious teacher and retired, she displayed an exemplary ease with the subtle grace on Veena evoking the gayaki style. Her *Sankari Sankuru* (Saveri), *Sarajadalanetri* (Sankarabharanam) and *Ninnenaminnaan* (Todi) are still ringing in the ears.

Young Hema Hariharan, a lecturer, upholding Alathur Bani, under tutelage of Bangalore Vijayalakshmi, sang with éclat and elegance, modulating her voice with exemplary skill. Besides the monumental *Sari Evvaramma* (Bhairavi), her repertoire comprised the rare *Enneramum* (Purvi Kalyani), *Sripati* (Saveri) sung with verve and bhava.

The Aradhana concluded with the Savants' Swarajathis rendered melodiously by products of the Sabha, Janaki Swamy, Prema Krishnan, Ganga Rajan and Prema Sundaresan.

The accompanists were all star-students of the Sangeetha Vidyalaya; Ranganayaki (Violin) — a disciple of veteran teacher T. S. Krishnaswami and Vijay Natesan, Vivek Rajagopal, Kumar, Nagarajan, Kannan, L. Shankar, Sriram, Promod Nair playing on Mridangam and Ghatam groomed by T. S. Nandakumar.

From solo recitals to ballet presentations, the shift seems to be steady these days. A pasture with less constraints of canons and conventions, it is, no doubt, drawing more and more young dance teachers, as it affords an opportunity for talents under their training, an exposure. With themes ranging from

mythology to modern and styles varying from traditional to abstract forms, they have vast material to draw from. A good grounding in tradition, an aptitude for self-expression and an instinct for choreography seem to be enough to take off on such ventures. And that adds one more dimension to the variety of visual entertainment.

Ritusamhara, Kalidasa's work on the seasons was presented by Anjali in February. Devised, choreographed and presented by Lata Surendra, a danseuse emerging as a teacher worth taking note of, the ballet had firm roots in tradition the technique confining to Bharata Natyam and the music set to classical modes. In short it was a pleasant blend of music and dance. The dances were reflective in nature, abstract in visualisation banking heavily on technique. Interspersing music and dance were spoken words serving a link in the reflections of seasons.

Ritusamhara is a descriptive work on seasons reflecting the poet's love of Nature. He attributes a personality to Nature and its bountiful creations. The moods the seasons evoke and the desires they kindle in humans and other living beings get kaleidoscopic in the Sanskrit verses. Set to beautiful modes and sung melodiously by Sarayu Srinivasan with a fine orchestral support, the wings, one may say, virtually conducted the show. However, the symmetry, the synchrony and the blend of soothing colours on stage displayed by the eight dancers spoke of the training, talent and the discipline of the team.

A new organisation, Kala Bharati, was launched by the Karnataka Sangha

which has its own air-conditioned auditorium at Mahim, with a view to promoting cultural harmony through fine arts, and reduce the tension prevailing in the city. The sessions are slated for Sunday mornings at 10.00 a.m. And in these weekly programmes Kala Bharati intends promoting talented youngsters besides featuring eminent artistes. The inaugural concert was by Sruti Sadolikar Katkar that flagged off this performing Arts Circle with great musical promise.

The writer had the opportunity to attend a session featuring Dr. Ashwini Bhide Deshpande in a Hindustani vocal. A doctorate in Biochemistry, Ashwini showed a rare acumen in music. A melodious voice honed to the Jaipur Gharana, Ashwini rendered with intense evocations the morning melody of Bhairav, followed by Jonpuri and Bhajans.

KINNARI

Reader's Response

"BHAVANUTA — MOHANAM"

I read the article 'Fear or Surprise?' by Sri P. K. Srinivasan in *Shanmukha* Vol. XVI — 1 (January 1990), again by chance recently. The learned author avers 'that Tyagaraja was concerned with the weariness of Sri Rama and with his innate solicitude, prays that He should take rest.

There is a challenging contrast to this given by the eminent C. Ramanujachari in his *Spiritual Heritage of Tyagaraja*. According to him, Tyagaraja requests Sri Rama to relieve his (Tyagaraja's) fatigue.

Sri P. K. S.

Please have your tiredness
removed by residing

You have talked a lot to me
and so you must be exhausted.
Take abode in my heart

You have wandered much,
searching for me. So, you
must be tired now

Sri C. R.

Cheer up my heart to relieve
me of my fatigue.

Cheer me up by fulfilling
your assurances

Cheer me up to remove the
fatigue of my having wandered
in quest of you.

The issue, thus, is who is tired, weary and who is thus in need of relief. For the part 'Bhavanamu ... kamalasam', Sri C. R. gives the meaning thus :

'Oh Lord ! Cheer me up to remove the mental agony (caused by your sudden disappearance) after having come to my house.'

given in the '*Spiritual Heritage of Tyagaraja*' was wrong and that the correct meaning is given in his book. He is all praise to the poetic genius of Tyagaraja and his effulgent thoughts and gesture in offering his heart as the best abode for the Lord to take rest (like the Uthukadu Bard) for shedding His tire-someness. 'Frightened' for 'Verepinchina' is not also the meaning in which the word is used, he observed.

I placed the matter before Sri T. S. Parthasarathy, Secretary, Music Academy, Madras and he said that the version

N. Rajagopalan

Menuhin on Music Education

Wise parents want to give their children an appreciation of music, but many go about it the wrong way. Never force music on them. If you lock them in a prison of "do's" and "don'ts" and "oughts", you kill all interest.

An extreme example would be a father who puts on a record, lines up his family on hardback chairs and snaps: "Now, don't speak a word." That would make them hate it.

Another example is the mother who tries to "sell" great music, only to suggest that music is something to which one pays lip-service but does not actually enjoy.

And if a child is learning to play an instrument and is ordered by a dry-as-dust teacher to practise scales, he will feel resentful and rebel.

Children are naturally exuberant. They love to sing and skip and dance. Let them express themselves freely and you can guide their natural good taste into a mature appreciation.

Convince the young performer that you want him to enjoy music as an exciting experience and his attitude will change completely.

RHYTHM

Realising he will not make progress until he masters his scales, he will be more inclined to accept the challenge.

A child's musical education should start early, preferably by the age of three. Let him dance to simple tunes. Encourage him to express what he feels,

keeping formal steps to a minimum. At the same time, let him develop his sense of rhythm by tapping his feet or clapping his hands.

He will sing too, of course. These days there are several excellent collections of children's songs to choose from.

INSTRUMENT

He should learn to sing in unison preferably in the simplified scale formed by the black notes on the piano. Many African, Indian and Eastern tunes are based on this particular pentatonic scale, including *There is a Happy Land* and *Nobody Knows the Trouble I've Seen*.

For the child, it has the advantage of dispensing with semi-tones, which he may at first find hard to grasp.

Should your child study a musical instrument? Let me say at once that I do not agree with the mass-learning of the piano. Often, it is badly taught and the child's interest in music is blighted from the beginning.

In any case, to learn the piano requires a particular temperament and many of the children now learning would be happier on a stringed or wind instrument. Also, for technical reasons, the strings of the piano are not tuned to exact musical intervals and if a child relies on them for his sense of pitch, he will be seriously misled.

Instead, I would prefer children to experiment with simple wind instruments,

such as the recorder, and simple instruments played by plucking, such as the guitar or the lute.

If, and only if, they show an aptitude for a particular kind of instrument should children graduate to formal lessons.

FAMILY PLEASURE

There is a place in the world of music for everyone from the professional virtuoso to the least skilful amateur.

Even if your children show no talent as performers, you can still help them to enjoy music as listeners. If you love music yourself and offer it as a family pleasure that can be shared, they will come to love it too.

The best way is to listen with them to records or to concerts on radio but, whenever possible, take them to a live concert as a treat. If you play, beforehand, recordings of the main works, the children will find the experience even more rewarding.

PURITY OF TONE

Some parents like to play records at a particular time each day, perhaps just before the children go to bed. If one work is repeated for several days running, the children quickly come to know it.

This seems to me a good idea, provided they really listen. But I do not believe in music as a soporific. The person listening should go out to meet the mind of the composer, as revealed by the performers. He cannot do this if the music is just audible wall-paper.

What sort of music is it best to start with? I suggest 15th and 16th century composers such as Palestrina, Byrd and Tallis. They have a purity to which

composers of our own day are looking back.

But we must not restrict their horizon only to Western music; we should introduce them to the mysteries of other styles as well — Indian classical, Balinese and Tibetan, for example.

Parents sometimes worry that a particular composition may be too "difficult" for their children. On the whole, I think this fear is over-rated. Clearly, they will not fully appreciate a late Beethoven quartet until they have had more experience of life, but even ten year-olds can enjoy it on a superficial level.

As my mother used to say: "What they understand will do them good. What they don't understand, won't harm them."

REBELLION

Of course, children often rebel against their parents' ideas and if they show a liking for the romantics, do not discourage them. My own son, Jeremy, has a passion for every kind of music, especially Rachmaninoff and Mozart, and spends hours at the piano improvising on gipsy themes.

Even the Beatles have their place. Their music may not be sublime, but as long as it does not become too commercialised it is useful as a modern equivalent of folk music.

The majority of children have an in-born sense of melody and rhythm. Trained along the lines I have suggested, they will never be taken in by music that is completely worthless. And they will gain a love and understanding of the great masterpieces that will last them all their lives.

— Courtesy : Sunday Standard

Fresh from The Garden of Melody

Another Garland (Biographical Dictionary of Carnatic Composers & Musicians). Book-II By N. Rajagopalan, I.A.S. (Retd.), 1992. Published by Carnatic Classics, 3, 24th Cross Street, Indira Nagar, Madras. Pages : 528.

From the Garden of Melody have come our way, two Garlands exotic and enchanting for the infinite melodic hues they radiate and flavours and fragrance they exude. One is three-year old, yet as fresh as the other just out from the field. In their own claim the Garlands have together covered in the 'Realm of Melody' over — "a thousand artistes, ten thousand accompanists, sub-artistes, patrons etc., a lakh of dependents and a million music-lovers and admirers." More.

Thought-provoking aroma wafts from their leaves. They, especially the fresh *Another Garland*, tickle your plate with saucy snippets, while at the same time delve you deep into a probe of melodic labyrinths, classical aesthetics and musical wisdom. If there is a farce on Rama suggesting to Sita of 'Skipping Tiruvayyaru' in their sojourn, there is a balancing incisive inquiry into whether Raga is an intellectual property. Quite a number of concepts, common and rare, intellectual and innovative are given an in-depth vision. All in all, *Another Garland* is a multi-hued, multi-fragrant thesaurus, supplementing *A Garland*, educative, enlightening and elevating. It is another golden volume, a musical literature adding to a researcher's treasure of source material.

The author, N. Rajagopalan, has a style that is a class by itself. He has a unique way of conveying messages without mincing words. His expression has a mellifluity, lucidity and punch. Above all it rings with authenticity and an authority.

Fearless, he calls a spade a spade, but avoiding offensive expression. His no-nonsense attitude where the classical music and its values are concerned reveals a serious thinker in him. Deploping classical concert efforts with orchestral props, the author says in the Preface :

'The despicable reed survives the storm as it sways with it but the mighty oak falls as it stands rigidly'. Classicism has a science, tradition and an image with consequential constraints and need to safeguard its purity and integrity. Orchestra may entertain but Classical Music enlightens and elevates. How far the infiltration of Orchestra could be countenanced is to be analysed to guard against the mighty oak falling down. Crude experiments may be injurious because of imitation and

profit. A patient was emotionally shattered driven by the illusion of the nearby banyan tree crashing down on his head. To disabuse his mind, the tree was stealthily removed when he was under anaesthesia. Startled to see it absent on waking up, the poor man screamed, 'Lo ! you had fallen on my head and crushed it !' and died of shock. Let not noisy orchestra annihilate the mild and soft classical breed based on improvisation.

Continuing his arduous task of collecting the material, sifting the facts from fallacy, the author is back with more biographical data and giving heroes (musical) known and unknown, sung and unsung, applauded and ignored, their dues, "according them a true berth" to quote him, in the *Garland*.

In his "Trends and Trends," an emotion-laden compilation, the author lets the experts speak. Rajagopalan's discourse on "Women in Melody" is a bold dissertation, dispassionate and analytical, which one must not miss to read.

The leafy snippets that add colour to the 'garland', emit no less 'fragrance'. Each has a story, a moral to tell.

Another Garland is an extension of *A Garland* as it updates information on the earlier work, benefiting the researchers and musicians etc.

The garden of melody is full of hues and nuances. A couple of garlands can never exhaust them. The author looks forward to weaving up *Yet Another Garland*. Need it be said that Rasikas too are eagerly looking forward to that ?

R. S.

OBITUARY

Srirangam Gopalaratnam, a multi-faceted artiste with a melodious voice passed away in March, 1993. A familiar voice in the Bhakti Ranjani programmes of AIR, Gopalaratnam rose to be a promising second-liner. She was the Principal of Government Music College, Hyderabad, and a former Staff Artist, AIR. She would be remembered for her expositions in Kuchipudi, Yakshagana, Javali and renki Patalu — a rare folk variety of Andhra Pradesh.

We also record with deep regret the passing away of Shri Selvapillai Iyengar, an eminent musicians and musicologist.

Dancing Was His "Home"

A seventeen-year-old being clubbed with eight year olds in the beginner's class, a student who has little aptitude for academics and one who "jumped like frogs", according to his school teachers — Rudolf Nureyev's life was one with a rare and magnificent obsession with dance. A legend "who combined classical ballet and modern dance to create his own medium of grace," Nureyev passed away early this year falling a victim to the most dreaded of the diseases — AIDS.

It was Martha Graham who gave the Western modern dance a new kinetic dimension, the classical ballet acquiring a new concept and pulling it off its rigid norms by infusing into its formal structure an informality so characteristic of the modern dance. And Rudolf Nureyev, impelled by his superb intelligence and amazing instinct, had an impeccable felicity attuning himself to any form and becoming a virtuoso in anything he performed, from classical ballet to folk dances. The two together brought in a new phase of evolution. If with the death of Martha Graham a great era of modern dance came to an end, with the demise of Rudolf Nureyev another bastion of classical ballet has fallen.

For one who had started very late and had fought against many odds, Nureyev was the first dancer to become an international star after the great Anna Pavlova, and the first to strike a legendary partnership that lasted over two decades with the prima ballerina, Margot Fonteyn of the Royal Ballet of Britain. It was a partnership of professionals, for Fonteyn was seventeen years his senior and at 42 she had almost reached the end of an illustrious career. But the entry of Rudolf who "leaped to freedom" at Le Bourget airport from the touring Kirov Ballet Company of the erstwhile Soviet Union brought about a metamorphosis, catapulting both the dancers to a new high. He reigned with his charisma erasing Fonteyn's fears of their partnership looking like "a mutton dancing with a lamb". His debut with her in "*Giselle*" had an impact and with *Swan Lake* they held a Guinness record of over 80 curtain calls.

"Rudolf generates an atmosphere of excitement whenever he dances", expressed an excited Fonteyn once and an admiring Rudolf reciprocated saying that "from the very beginning we found we could breathe together and that is vital between a ballet dancer and his partner."

A critic who once witnessed Fonteyn and Nureyev dancing the *Pelleas and Melisande*, a romantic tragedy by Maeterlinck, devised for stage by Roland Petit, was moved by their performance, their total involvement

and identification with the characters. She did not look a mutton dancing with a lamb. Wrote he: "She has a perfectly proportioned body, a true ballerina face with large, liquid eyes and an intense musicality. Her physique is marvellously light and supple and technical ability quite astonishing. But what the discerning critic likes most about her is not so much her virtuosity but a genuine, poignant essence of personality which is uniquely her own". And this helped her keep her "gift of line" and natural musicality high. Age could not wither her charm and when at the moment of her exit from the stage after long innings Nureyev entered, it only sparked a new hope in her career and they together held the ground supreme for over two decades.

"I don't have a nationality. Dancing is my home. And that can be anywhere. Really I should have a special passport," said the dancer of the world, Nureyev, once. True in a way for, Rudolf was born in a train on March 17, 1938 rattling between Lake Baikal and the mountains of Mongolia. Though born poor as the youngest child of Muslim-Tatar parents, the first ballet he saw at seven kindled the fire in him for dance and it grew in course of time as a magnificent obsession. His ambition for getting admitted to the prestigious Kirov Ballet Company, for training, was not so easy to achieve. Yet nothing could deter the determined lad's pursuit. Attending classes in ballet secretly and mastering the folk dances, he managed to get himself admitted to the Kirov Ballet Company at Leningrad, a boy of 17 clubbed with boys of 8 in the beginner's class!

The late start had its own toll to take. Everytime he danced he was in acute pain which he attributed to the late start. "I started when I was 17 . . . I was the wrong shape, the wrong size and I worked so hard that my muscles were deformed," he seems to have confessed. But the audience never knew. Such was the discipline and the power of forbearance in him. The restless soul that he was, he craved for self-expression in performance.

Though he emerged as the company's best dancer, he could not subject himself long to the straight-jacket functioning of the State-controlled Kirov company. He was sharp-tongued and he openly defied the company's rules against mixing with foreigners. And in 1961 when on a tour of Paris and London, he made his escape and with that started a Nureyev era and a lasting partnership with Fonteyn.

Rudolf's long innings at the Royal Ballet was a "period of consolidation" of his reputation as the world's leading male dancer. *Giselle* and *Marguerite and Armande* shot him to fame. As John Percival, the ballet critic of the *London Times* remarked, "the roles in these ballets were all associated with him and none else did it so well, especially *Marguerite* and *Armande* which the choreographer, Fredrick Ashton, never wanted to be danced by anyone but Margot and him".

The Indomitable Vallabham

Her name was "Vallabham" — meaning 'the loved one'. And she lived to a ripe age of 81 years, a loving soul, true to her name, lisping music to the last breath, even in a semi-conscious state. Her death early this year stole away yet another musical soul, a teacher who was an affectionate 'mother' and a disciplined 'guru' to all who came under her wings.

A 'Ganapatigal' (vedic scholar), for a father and a musician-composer for a brother. Are these not sufficient enough for a talented girl to grow up in music? Not so in the case of my grand mother Vallabham. Orthodoxy and social strictures on fine arts were barriers one could not easily cross over in the early decades of this century when she was born (1912). Though born as the sister of that great patriot-composer Mayuram Viswanatha Sastrigal of *Bharat Bhajans* and *Murugan Madhura Kirtanam* fame, who did teach her the basics of music, the little girl's urge to learn and sing did not receive any sustaining encouragement. Married at a tender age of twelve, she was tied to the 'world of culinary art, and almost lost to the world of arts.

But the indomitable 'Vallabham' sought her solace in the kitchen, and turned it into her "Sadhana shala" singing her heart out. For one who had grasped the musical technique from her brother and who had mastered the 72-Mela Ragamalika of Maha Vaidyanatha Sivan as a child of five, it was not difficult to seek avenues of learning. Religious functions, and social celebrations where music figured dominant were her resourceful founts.

The breakthrough came when the family moved to Bangalore from Madras in the year, 1944. Financial needs turned her into a music teacher. But teaching music required the under modern conditions, knowledge of languages and English too. She learnt English and passed SSC Examination. She mastered Kannada, completed the 'Rashtrabhasha' in Hindi and the 'Visharada' in Sanskrit.

With courage she entered the performing forum, first in AIR and then public performances. She participated in innumerable competitions and hardly ever returned empty handed. The most memorable competitions, from her own nostalgic recalling, were those conducted by the Music Academy, Madras and Indian Fine Arts Society. The judges were none other than Tiger Varadachari and Musuri Subramanya Iyer. She clinched the first in both. Within a short span of time, she added many more silver cups to her first, each one adding a feather in her cap.

In the Indo-Pak war in the year 1965 this patriotic lady did something unbelievable. She raised money for the war by giving away all her silver-cups — symbols of her courage and victory.

Her contributions to music are not few. She set to tune many of Purandaradasa's Devarnamas and Kannada songs. She herself took the task of publishing a book of her brother's kritis in Kannada, in order to popularise them in Karnataka. She produced a heart-rending cassette of 'Bharat Bhajans', a set of songs composed by her brother.

She was also a very talented actress. She directed and produced her brother's play *Bhakta Jayadeva*, in which she also enacted the hero's role. She acted in many more dramas.

She took to teaching music with a religious fervour. She was not just a teacher to her students, but a guru, a mother. There existed a strong bond between them, a bond tied by music in her institution Chinmaya Sangita Vidyalaya.

She taught both Veena and Vocal and insisted on 'practice and perseverance.' Sruthi, Layam and Gamakam — all in their precise place and proportion — were given prime importance by her in training as well as rendering. "Never lose heart and lose time; do what you should now and here" was her constant advice to her students, says my maternal aunt and her disciple Rukmini Pushpavanam.

Parvathavardhini Balasubramaniam, S. Shankar are among the outstanding performing artistes my grandmother has groomed.

For her contributions to the eternal world of music, she was bestowed with honours by many Sabhas. She was first honoured by the 'Gayan Samaj' in 1982, followed by 'Saraswati Gana Sabha', Nada Brahma and other Sabhas. The last one she received was from 'Sri Jayendra Lalitha Kala Academy' on 21st August in the year 1992.

Her body, stretched beyond its limits, failed and she drew her last breath on the 11th of January 1993. The music world lost yet another great personality. But she is still alive in the hearts of many. She made a place for herself in this world and made life easier for many.

— Ranjani Balasubramaniam

நாதம், துரியன், ஸப்தஸ்வரம்

(இவைகளுக்குள்ள ஒற்றுமைகள்)

By

ஸ்ரீமதி மங்களம் முத்துஸ்வாமி

ஒரு ஸமயம் பார்வதிதேவி பரமேஸ்வரனை அன்புடன் நோக்கி இவ்வுலகில் ஸ்கல ஜீவராசிகளுக்கும், அளவில்லா இன்பத்தை அளிக்கக்கூடிய நாதப்ரும்மான ஸங்கீத சாஸ்திரத்தையும் அதன் நுட்பங்களையும், தனக்குத் தெளிவாக சொல்லுமாறு வினாவுகிறாள்.

அப்போது பார்வதிதேவிக்கு பரமேஸ்வரன் தனது ஐந்து முகங்களிலிருந்து, பஞ்ச பூதங்களையும், ஸங்கீத சாஸ்திரங்களின் ஸப்த ஸ்வரங்களையும் ச்ருஷ்டித்ததாக விளக்குகிறார்.

“ஸத்யோ ஜாதம்”	—	இதிலிருந்து காந்தார ஸ்வரமும்
வாமதேவம்	—	இதிலிருந்து தைவதம்
அகோரம்	—	இதிலிருந்து ஷட்ஜம், ரிஷபம் ஸ்வரங்களும்
தத்புருஷம்	—	இதிலிருந்து பஞ்சமம் ஸ்வரமும்
ஈசானம்	—	இதிலிருந்து நிஷாதம், மத்யமம்

உண்டாவதாக கூறுகிறார்.

இந்த ஸப்த ஸ்வரங்களைப் படைத்த விதமும், ஸ்ருதிகளின் ஸப்தஸ்வர சாரத்தையும், தத்துவத்தையும், த்யாகப்ரும்மமான த்யாகராஜர், தன் கீர்த்தனைகளில் மிக இனிமையாக மனதில் பதியும் படியும், அதனுடன் ராமபக்தியையும் உட்புகுத்தி, உலகின் கேழ்மத்திற் காகவே பாடியிருக்கிறார். அவர் படைத்த பல க்ருதிகளில் இவைகளைக் காணலாம்.

“நாத தனுமனிசம்” என்ற கீர்த்தனத்தில் “ஸத்யோ ஜாதாதி பஞ்ச வக்த்ரஜ! ஸரிகம பதநீ வர ஸப்தஸ்வர” என்றும்,

“ஸோபில்லு ஸப்தஸ்வர ஸுந்தருல பஜிம்பவே மனஸ்”..... “நாபீ க்ருத் கண்ட ரஸன” என்றும்,

“ஸோகஸுகா ம்ருதங்க தாளமு” என்ற கீர்த்தனையில் நவரஸமும், தத்துவங்களும்,

“ஸ்வரராகஸுதா” என்ற கீர்த்தனையில் மோக்ஷத்தை அடைவதற்கு ஸங்கீதமே சாதனம் என்றும் அமைத்திருக்கிறார்.

அதுபோன்று “நாதஸுதாரஸம்” என்ற கீர்த்தனையில் ஸ்வரமுலாறொக கண்டலு வரராகமு கோதண்டமு என்றும், மற்றும் “மோக்ஷமு கலதா” “நாத ஸோலுடை ப்ரும்மானந்தமந்தவே” என்றும் தெரியப்படுத்தியிருக்கிறார். இதன் அர்த்த விவரங்கள் பின் வருமாறு:

சைதன்யம் ஸர்வ பூதானாம் விவிருதம் ஜகதாத்மனா

நாத ப்ரஹ்மத தானந்த மதவிதீய முபாஸ்மஹே.

(சாரங்கதேவர்)

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இந்த ச்லோகத்தில் நாதத்திற்கும், ப்ரம்மத்திற்கும் ஒற்றுமை கூறப்பட்டுள்ளது. இவ்வுலகங்கள் யாவும் உண்டாவதற்கு முன்பே ஓர் அரியபொருளினால் "ஸ்தாவர ஜங்கம்" மயமான இவ்வுலக மனைத்தும், ஆகாயமனைத்தும், நிரம்பி இருந்தது. ஆகாயத்திலிருந்து முதன் முதலாக உண்டான, வாயுவானது நாதத்திற்கு ஆதிகாரணமான "ஸ்" என்ற சப்தத்தையுண்டாக்கியது. இதுவே சங்கீத சாஸ்திரங்களில் ஷட்ஜம் என்று வர்ணிக்கப்பட்டதாகத் தெரிகிறது. சிவனுடைய பஞ்சமுகங்களிலிருந்தும், ஸாமவேதத்திலிருந்தும் ஸங்கீத சாஸ்த்ர, ஸப்தஸ்வரங்கள், உண்டானதாகவும், இத்தகைய ஸங்கீத சாஸ்த்ரத்தை சிவனிடமிருந்து பரதர், மதங்கர், முதலிய முனிவர்கள் உபதேசம் பெற்று இவ்வுலகங்களிலும் பிரசாரம் செய்ததாகத் தெரிகிறது.

நாதமும், வீணையும்

பொதுவாக சப்தத்தை (ஒலியை) த்வனி என்பர். ஆனால் கலையோடு கூடிய ஒலியைத்தான் நாதம் என்கிறோம். மரம் வெட்டும் சப்தம், கல்லொடைக்கும் சப்தம், கூச்சல் போடுவது, இதெல்லாம் நாதம் என்று சொல்வதற்கில்லை. பறவையினங்களின் சப்தம் தெளந்த நீரோடையின் சலசலப்பு, காற்றினில் மிதந்து வரும் இனிய ஒசை, இவைகளே கலையோடு இசைந்த நாதமாகப் பரிமளிக்கின்றன. எது இனிய சப்தமாகக் காதில் ஒலிக்கிறதோ, அதுவே கலையோடு இசைந்த நாதஸ்வரபமாகச் சொல்லப்படுகிறது.

"நாதம்" என்ற சொல்லிற்கே உரித்தாகப் பொருத்தமாக, இணைந்து, அமைந்து வீணையே. இதன் இனிய ஒலி நாதஸ்வரபமானது. அம்பிகையின் குரலோடு ஒப்பிடப்படுகிறது. இனிய குரல் கேட்பின், "வீணை ஒலி போல" இருக்கிறது என்று சொல்லுவதுண்டு. முதன் முதலாகத் தோன்றிய வாத்தியமே வீணைதான். இதிலிருந்து தான் ஸப்தஸ்வரங்களின் ஸ்தான சுருதி சுத்தத்தை அமைத்தும், வாசித்தும் அடிக்கோலாகக்கணக்கிட்டிருக்கிறார்கள். இந்த வீணையை வாசித்தும், அனுபவித்து, சிறப்பித்தவர்கள் கணக்கிலடங்காது. ப்ரஹ்மலோகம், வைகுண்டம், கைலாசம், தேவலோகம், பூலோகம், என்று வீணையின் இனிய இசை ஸங்கீத நாத ஸ்வரபமாக ஒலித்துக் கொண்டே இருந்திருக்கிறது. இனிமையான நாதத்திற்கு அடிமையாகிறோம், மெய்சிவர்க்கிறோம்.

நாபியிலிருந்து எழும் ஒலிக்கு ஸுக்ஷ்ம மென்றும் ஹ்ருதயத்திலிருந்து எழும் நாதத்திற்கு அதி ஸுக்ஷ்ம மென்றும் சொல்லப்படுகிறது.

கீதம், வாத்யம், நிருத்தம், இந்த மூன்றுமே ஸங்கீதத்திற்குள் அடக்கமானது. இந்த மூன்றில் கீதம் நாதமயமாகிறது. நாதமானது, வாத்தியங்களில் தெளிவாக காண்கிறோம், ந்ருத்தம் என்பது, கீதத்தையும், வாத்தியத்தையும் பின் பற்றியே வழங்கப்படுகிறது.

பயிரினங்கள், உயிரினங்கள், பசு, பசு, முதலியன கூட நாத ஸ்வரபத்தின் இனிமையை உணர்ந்து வளர்ச்சி அடைகின்றன. இதை உலக விஞ்ஞான மேதைகள், டாக்டர் எலி.வி. ராமன், டாக்டர் ஜகதீஷ் சந்திரபோஸ் அவர்கள், உணர்ந்து, அனுபவித்து, சொல்லியிருக்கிறார்கள்.

சங்கீதத்தை நாதஸ்வரபமாகவே நினைத்து, உபாஸித்து உலகிற்கு பல கீர்த்தனைகள் மூலமாகவே உணர்த்தியிருக்கிறார்கள் மும்மூர்த்திகளான, த்யாகராஜர், முத்துஸ்வாமி தீக்ஷிதர், ச்யாமா சாஸ்திரிகள்.

நாதமும், ஆதித்யனும்

நாதத்திற்கும் சூரிய பகவானுக்கும் உள்ள ஒற்றுமை என்ன? உற்று உணர்ந்தால் நெருங்கிய ஒற்றுமையிருப்பது விளங்கும். இது ஸுக்ஷ்மதரிகளான ஞானிகளுக்கு வெளிப்படையாகும். ஆதித்ய பகவான் என்றைக்கும் ப்ரகாசமாக ஆகாயத்தில் சஞ்சரிப்பது போல், ஸப்தஸ்வரங்களான நாதமும் சஞ்சரித்துக் கொண்டே தான் இருக்கின்றன. ஆதித்யன் ஒளியில் ஜ்வலிப்பது போல் நாதஸ்வரபமானது சஞ்சாரமாக விரிந்த ஆகாயத்தில் சப்தஸ்வரங்களாக இசையை ஒலிக்கச் செய்கிறது.

சூரியனுக்கு ஒவ்வொரு நாளும், உதயம், ஆரோஹணம், சச்சக்தி, சஞ்சாரம், அவரோ ஹண கதி, காலப்ரமாணம், முக்தி பாவம், லயம், முதலிய நிலைமை அமைந்திருப்பது போல நாதகலையான ஸங்கீதத்திலும் ஸப்தஸ்வரங்கள் ஒவ்வொரு ராகத்திலும் இதே போல் சஞ்சாரங்கள் செய்யப்பட்டு இசையை ஒலிக்கச் செய்கிறது.

சூரியன் தன் உதயம் முதல் அஸ்தமனம் வரை ஸகல ஜகத்தையும் தேஜோமயமாக்கிப் பிரகாசிப்பது போல நாத ஸ்வரமுமான ஸப்தஸ்வரங்களின் பிரிவுக்கேற்றபடி, கலைநிகழ்ச்சி ஆரம்ப முதல் முடிவு வரை அரங்கத்தை நிறப்பித்து, பாமர, பண்டித, ஜந்துக்கள் உட்பட நாதவெள்ளத்தில் மகிழ்ந்து, மூழ்கி, மங்களகரமாக முடிவடைகிறது.

சூரிய பகவான் வருடந்தோறும் உத்திராயணம், தக்ஷிணாயணம் என்று இரு விதமான மார்க்கங்களையும் வகுத்துக் கொண்டு அவ்வழியே சஞ்சரித்து ஆனந்தப்படுவது போல நாதக்கலையும் மார்க்கம் தேகி, என்று இரண்டு பிரிவுகளை அடைந்து ஜனரஞ்சக முறையில் மிகுந்த பிரகாசத்தை வெளிப்படுத்துகிறது.

சூரியன் பகை நிறம் படைத்த ஏழுகுதிரைகள் பூட்டிய ரதத்திலமர்ந்து ஆகாயம் முழுவதும் ஸஞ்சரிப்பது போன்றே நாதமும் ஸப்தஸ்வரங்களால் அமைக்கப்படும், கீதம் வர்ணம், கீர்த்தனம், பதம், ஜாவளி, தில்லானா என்று உலக ஸஞ்சாரம் செய்து வருகிறது.

ஸகஸ்ரகிரணன் எப்பதும் பிரபாகரன் கணக்கற்ற கிரணங்களின் வர்ணங்களான, விவப்பு, பச்சை, நீலம், மஞ்சள் என்று பிரதிபலிப்பது போல் (Rainbow VIBGYOR) "அனந்தாவாராகா" என்றபடி கணக்கற்ற ராகங்கள் அமைந்த ஸங்கீத கலையும் ஷட்ஜம் முதலிய ஸப்தஸ்வரங்களின், ஜாலங்களை அனுபவித்து அள்ளி வீசி ரசிக்க வல்லது.

சூரிய பகவானை, தரிசித்து த்யானித்து வருபவர்கள் எப்படி புத்துயிர் பெற்று விளங்குகிறார்களோ, அதே போன்று நாதப்ரமத்தையும் உபாஸித்து வழிபடுவோரும் மனக்கவலை அகன்று, பிணி நீங்கி, வந்தோர்க்கும் மனோ விலாஸத்தை அளிக்கவல்லவர்களாகிறார்கள்.

சூரிய பகவானை முக்கியமாக பிரதிபலிக்கின்ற காயத்ரி மஹா மந்திரத்தில் 24 அக்ஷரங்களும் 3 பாதங்களும் 6 குகிலங்களும் அடங்கியிருப்பது போல் ஸங்கீத கலையிலும் 22 ஸ்ருதிகளும், (வீணையில் அமைந்திருக்கும் 24 மெட்டுக்கள்) ஷட்ஜ, மத்ய, பஞ்சமங்களாக 3 முக்கிய ஸ்வரங்களுண்டாகும், மந்த்ர, மத்ய, தாரமென்று மூன்று ஸ்தாயியிலும் அமைதல் குறிப்பிடத்தக்கது.

சூரியனுக்கு மேஷம், ரிஷபம் முதலிய 12 ராகிகளிலும் சஞ்சாரமேற்பட்டது போல், ஸப்தஸ்வரங்களுள்ள ஸங்கீத கலைக்கும் ஒவ்வொரு ஸ்தாயியிலும் 12 வீடுகள் (ஸ்வரங்கள்) அமைந்திருக்கின்றன.

சூரிய கிரணங்கள் படாத இடம் எப்படி இருளடைந்து, ஆரோக்கியமின்றி, பாழடைந்து, இருக்கிறதோ அதேபோல் சங்கீத கலையின் அருள் பெறாதோர் அஞ்ஞானமயமாகவே இருப்பார்களென்று கருதப்படுகிறது.

சூரிய பகவானுக்கு இணையான நாதப்ரம்ம உபாஸகனையும் உலகெங்கிலும், அன்புடன் நல்வரவு அளித்து பாராட்டும் அளவிற்கு முன்னேற்றம் அடைந்து வருவதில் வியப்பென்ன இருக்கிறது?

காவலயில் எழுந்தவுடன் சூரிய நமஸ்காரம் செய்வது போல் நாதப்ரம்மத்தையும் இருகரம் கூப்பி வணங்கிறோம்.

சூரிய ஒளி! நாதஜோதி! இரண்டுமே ஜீவனத்தின் நாடி.

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